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Title:

**Advertisement lay-out and
copy-writing**

Place:

London

Date:

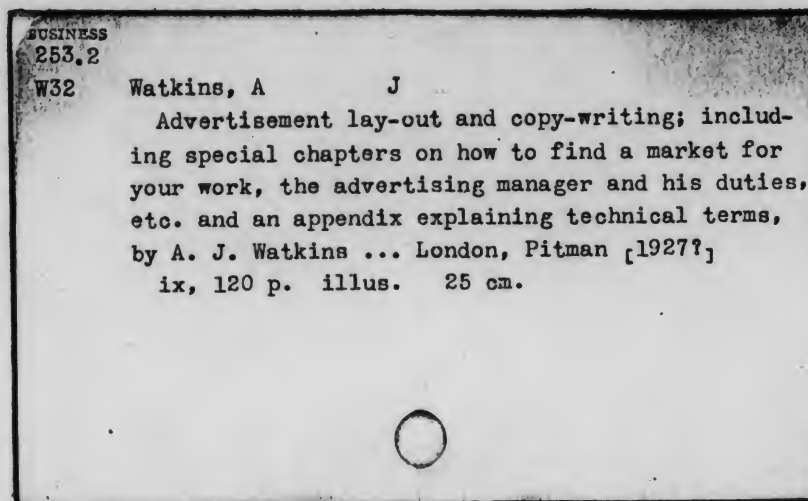
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ADVERTISEMENT
LAY-OUT
AND COPY-WRITING

A. J. WATKINS

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School of Business

ADVERTISEMENT
LAY-OUT AND
COPY-WRITING

ADVERTISEMENT L A Y - O U T A N D C O P Y - W R I T I N G

INCLUDING SPECIAL CHAPTERS ON

How to Find a Market for Your Work

The Advertising Manager and His Duties, etc.

AND AN APPENDIX EXPLAINING TECHNICAL TERMS

BY

A. J. WATKINS

FELLOW OF THE INCORPORATED SALES MANAGERS' ASSOCIATION

Formerly Advertising Manager to one of London's Leading Department Stores



LONDON

SIR ISAAC PITMAN & SONS, LTD.
PARKER STREET, KINGSWAY, W.C.2
BATH, MELBOURNE, TORONTO, NEW YORK

Bus.
30-1039
replace

D 253.2
W32

PRINTED IN GREAT BRITAIN
AT THE PITMAN PRESS, BATH

HEC 5-12, 1930
ASP " 16 "

FOREWORD

THIS is a common-sense handbook, written with a sincere desire to make easy the path of the serious student who intends to adopt the advertising profession as a career. Written in simple language, an effort is made to place in his hands an easily understandable, *practical* guide for planning lay-outs and writing copy. No attempt is made to deal with advertising practice apart from what may be considered, more or less, directly connected with the subjects indicated by the title ADVERTISEMENT LAY-OUT AND COPY-WRITING; some reference to publicity matters not strictly within the scope of these pages, however, has been found necessary to make perfectly clear why certain methods of lay-out or copy should be adopted. Unavoidable technical terms are explained in the glossary at the end of the work.

It is hoped that the contents of this book, in spite of its subject limitations, will be a real help towards a clear understanding of the problems and methods of selling goods by the printed word. The entire work is based on *personal* knowledge and reliable data gained and collated during many years' active advertising practice covering the widest possible range of propositions, wholesale, retail, and mail order, preceded by actual "inside" business experience. The holding of managerial positions in three of the leading advertising service agencies and an appointment formerly held by the writer as advertising manager to one of London's largest department stores, are facts behind his assurance that the matter contained in this students' handbook is thoroughly practical. A great deal is frankly, and necessarily, elementary, yet useful information and many hints are included which will be found of advantage, not only to the student who has no previous acquaintance with the subjects dealt with, but to those who have embarked already on their careers in the great and responsible profession of advertising.

A. J. WATKINS

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ADVERTISEMENT LAY-OUT AND COPY-WRITING

PART I

CHAPTER I

INTRODUCTORY

THE student of advertising who has ambition and the determination that counts for so much in a successful career need never fear monotony in the course of his life's work. Whether he be employed as a general copy-writer on the permanent staff of a service agency, or as advertising manager to some business firm, the demand will be for ever-increasing effort to promote sales of goods by evolving and demonstrating sound selling ideas.

To the man capable of keen and concentrated application to the work in hand, the man of vision with an intimate understanding of the psychology of the classes to whom his efforts are intended to appeal, go the prizes of a profession which is now recognized as one of the most powerful factors in business expansion.

A point that cannot be too strongly emphasized is that *the only reason for the existence of the advertisement copy-writer is to sell goods, and more goods*. Salesmanship on paper is only different from that employed "on the road" or "behind the counter" through the fact that it is a mass appeal in selling instead of a personal one; the difficulties are infinitely greater—also the possible results. You can become a super-salesman through modern publicity methods—if your efforts are rightly directed. The Press with its enormous circulations broadcasts your message to millions of people, and according to whether your salesmanship is sound or otherwise, so will the advertiser's appropriation for publicity purposes be either justified or wasted, the quality factor of the goods or services offered being, of course,

equally important in the success or failure of an advertising campaign.

The contents of the present volume are divided into three parts: the first deals strictly with the main theme—"Advertisement Lay-out and Copy-writing" illustrated by reproductions in miniature of advertisements put out by firms whose consistent policy over a number of years has included sales expansion through Press publicity—firms whose standing as leaders in their class of trade has been achieved by quality of merchandise, service, and continuous appeal to the public through the Press. Limited space necessarily has precluded the inclusion of many other excellent advertisements. Intelligent study of the advertisement pages of current newspapers and periodicals should supplement that of the examples this book contains. The second part is devoted chiefly to technical information necessary to the proper understanding and practice of the copy-writer's work. In Part III this reference matter is supplemented by special chapters dealing with such subjects as how to make practical use of the knowledge acquired by study of the matter contained in the first portion of the book—in the sense of obtaining remuneration for work done; also a section dealing briefly with booklets, folders, catalogues, and novelties. The general review of the duties of an advertising manager—the penultimate chapter in the book—will give the student an insight in that direction, and enable him to judge whether to make such a position his goal. A useful glossary of advertising and printing terms will be found at the end of the volume.

CHAPTER II

LAY-OUT CONSTRUCTION

UPON the construction of the lay-out depends the disposition of the copy and blocks (if any) used in building up the advertisement within the limits of the space allotted. It also decides the number of words to which the text matter has to be restricted. The plan of the lay-out itself is, in turn, controlled by the nature of the proposition the copy-writer has in hand; this will be made perfectly clear in the subsequent pages dealing with the various sections or "types" of Press advertisements.

Basic Principles

No matter what the goods or service you have to sell, certain basic principles enter into advertisement lay-out construction. Whether the announcement consists of only a few words or entails a crowded setting—the rule, in short, applies to any and every kind of advertisement—every effort must be made to ensure that it is (a) attractive; (b) well-balanced; (c) effectively displayed in the matter of headlines and illustrations (if any), and, a "seller" in visual appeal from top to bottom. By "visual" appeal I mean that the general effect should create the desire to read the advertisement—to investigate a proposition which, "on the face of it," appears to be of unusual interest.

Prestige

A point to bear in mind continually is that the advertisements you produce should reflect faithfully the standing of the firm on whose behalf they are issued; prestige already secured can be weakened or destroyed by wrong or ill-considered advertising. Your duty as an expert will be to increase prestige, and the lay-out you plan is as important as the copy you write to fit the lay-out.

Small Space Advertisements

An announcement to occupy the apparently insignificant space of one-inch single column frequently calls for as much consideration as does an advertisement for a whole page; in actual practice the problem is sometimes even more difficult. Small spaces constitute the acid test of the copy-writer's ability for concentration, invention, and word selection. The point I wish to make is best expressed by a paraphrase of a well-known axiom—"Take care of the small ads. and the big ads. will take care of themselves." It is interesting to place on record here that more than one of the big advertisers of to-day, whose annual appropriation for publicity purposes runs into many thousands of pounds, commenced the building of their huge businesses with one-inch single column advertisements. It does not, of course, follow that this result is probable, except in isolated cases. The most efficient advertising man must record a failure to produce anything more than moderate results from small spaces, unless backed by a good proposition with a very wide general appeal capable of commanding practically unlimited sales expansion.

In the section devoted to demonstration types of advertisements I have carefully selected a number of "smalls" as examples of what are known as "classifieds," i.e. purely type settings on the lines of those familiar to every one under such headings as "Personal," "Situations Wanted" or "Vacant," etc., as well as one or two specimens of small "displayed" advertisements usually to be found sandwiched between those occupying larger spaces in the daily Press, and in weekly and monthly periodicals. The two-inch single column bargain spaces, now a feature in the Saturday issues of national and provincial newspapers, are also chosen for constructive comment. Every

example shown as illustrating the "small fry" of the advertisement business is put forward as good, if not perfect, of its kind, and reasons are given in support of this opinion. In the "demonstration" section are included other advertisements representative of how various spaces ranging upwards in size to full pages, are utilized in the business interests of advertisers, whose names, in many instances, are universally known for the goods they manufacture, or as leading distributors of merchandise generally. My final remark before proceeding to deal with lay-out construction in detail, is that the *perfect* advertisement has yet to be designed. What is considered perfection at any given period becomes ineffective at a later stage; fashions in advertising are liable to change from time to time through influences reviewed and suggested in the section on copy-writing.

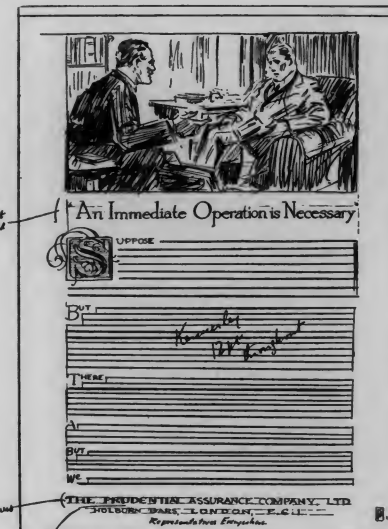
Preparing the Lay-out

This subsection must be studied in conjunction with the illustrations—a series of three showing the progressive stages of an advertisement from the inception of the lay-out and copy to its ultimate appearance in the Press. The plan of procedure is typical of that generally followed in actual practice; nothing is left to arrange itself. If the designer of the advertisement knows his business he seldom needs to make amendments on more than the first proof submitted by the publication; if "corrections" include figures, however, he should see a "revise." Provided the type is set in accordance with the lay-out, the advertisement can follow the usual course of submission to the client for final approval; if the corrections are heavy, however, it is

wise to wait for the printer's revise before doing so. To minimize "correction" trouble the lay-out should be planned practically fool-proof, the greatest care being taken to indicate exactly the lines on which the compositor is to construct the advertisement, including descriptions and the chief sizes of type to be used for the setting. In the hands of a good printer—and most of the leading newspapers and periodicals employ only expert compositors—the result is almost sure to call for little amendment before passing the proof, so far as typographical correction is concerned.

Effect of Borders

Dealing with the earlier reference to basic



(Best of C.O.)

THE LAY-OUT
(reduced facsimile)

ADVERTISEMENT LAY-OUT AND COPY-WRITING

principles in lay-out construction, one of the chief points to grasp is that *any* kind of border, whether a single, double, or triple rule, a printer's stock border, or one specially drawn, not only actually and obviously reduces the size of the space available for matter, but influences adversely the apparent size of the


good at lay-out construction. Whether the lay-out man specializes on that one section, or on both lay-outs and copy, he should be able to indicate clearly the types, and positions of illustrations or drawn lettering he requires the artist to produce in interpreting his ideas. The lay-out specialist, in particular, should be able

to draw sufficiently well for his sketches to be followed with little or no alteration or addition, excepting in respect of improvement in draughtsmanship and technical points, which can be safely left to the studio men to deal with more efficiently than the lay-out man himself is capable of doing. In other words, the lay-out man who restricts his activities to such work rather than to the combination of lay-out and copy, should be something of an artist, but not necessarily proficient in the production of finished drawings for reproduction, although the ability to carry out such, on occasion, is a distinct advantage and a valuable asset where

copy-writing is not present as a twin accomplishment.

The specialist in lay-outs is usually located in the ideas department of the more important service agencies, and is expected to be a speedy worker and prolific in the production of ideas at short notice. His work often includes suggestions for folders and booklets—even showcards and posters, all finished artistic

PUNCH, OR THE LONDON CHRONICLE—January 13, 1927



"An Immediate Operation is Necessary"

SUPPOSE your doctor were to make this statement to you, would you be in a position to find the necessary surgical fees without trouble? If you happened to be a professional man, dependent on your personal exertions for your income, the extra call on your resources might occur at a time when your earning capacity had temporarily ceased.

BUT if you held ordinary Whole Life, or Endowment Policies on your life for an aggregate of £1,000 or over, with the PRUDENTIAL, the Company would, within certain limitations, immediately advance you, free of any interest, the surgeon's fees and nursing fees.

THERE would be no necessity to repay the advance, which would merely be set off against the amount due under your policy at death or maturity. This additional benefit, moreover, is granted without any extra premium being charged.

APART from this unique feature, an Endowment Assurance with the Prudential is a most profitable investment. A man aged 30, for instance, could secure £1,000 payable at death or age 65, with profits for £23 0s. 10d. per annum. With income tax rebate on the present scale the cost would amount to £892 2s. 6d. in all.

BUT assuming because at the present rate—£2 2s. 6d. per cent. per annum—the policy would amount to £1,630 at maturity. Thus he gains a profit-free of income tax—of £737 17s. 6d. on his payments, plus assurance protection during thirty years.

WE have an endowment policy to suit your circumstances—and will be pleased to send particulars if you will write, stating age, next birthday and your requirements, to

THE PRUDENTIAL ASSURANCE COMPANY LTD.
(INCORPORATED IN GREAT BRITAIN)
HOLBORN BARS, LONDON, E.C. 1.
Representatives: Barings.

THE PROOF
(showing corrections)

advertisement when reproduced in the publication. Comparison with any other advertisement of exactly the same size, set *without* border, will at once make this point clear.

Illustrations

The lay-out man usually combines the two sections—lay-outs and copy—though it is seldom that the professed copy-writer is equally

LAY-OUT CONSTRUCTION

work being, of course, a matter for the studio staff. A really good ideas man, able to originate publicity material embodying something new in appeal for selling schemes for various propositions, can always command substantial remuneration for his work, but consistent good quality, live ideas, and a keen sense of the "selling" end of the subjects treated, are essential.

The Combination

The average service agency, excepting in special circumstances, expects the lay-out and ideas man to write his own copy, and one point in favour of the combination is the cohesion secured in the work as a whole. It is easily understandable that personal control of the plan throughout the production of an advertisement, more especially of a series, should mean such a dovetailing of parts, as it were, that the result should be advertising matter perfect in assemblage, clear in conception, and successful in "sales" appeal, provided always that the work is carried out by a thoroughly competent exponent of the three equally important factors to success—idea, lay-out, and copy.

Booklets, Catalogues, and Folders


The planning of any or all of these comes within the province of the lay-out man and copywriter, and adds immensely to the variety and interest of his work. It is, however, so different in almost every way from advertising practice as understood by "Press" advertisements, that I have allotted a special section to these subjects rather than include them under the general heading of "lay-out construction."

Materials

Work on thin cartridge paper, obtainable at any artists' colourman's. Use for preference

pencils of HB, B, or BB quality. Keep your paper scrupulously clean. Retain a fair margin, varying from about one inch all round the actual work, for designs up to six-inch double column, and wider margins in proportion for advertisements for larger spaces. Set off your lay-outs by running a pencil line all

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(INCORPORATED IN GREAT BRITAIN)
HOLBORN BARS, LONDON, E.C. 1.
Representatives: Barings.

THE ADVT. AS INSERTED
(reduced facsimile from the full page)

round about one-eighth of an inch from edge of paper. If the design is of a very special nature mount your paper on a sheet of brown or other coloured paper and cover the whole with a sheet of tissue, or tracing paper; these latter remarks apply chiefly in cases where a particularly good impression is desired—submitting work to a new client, for instance.

CHAPTER III
COPY-WRITING

MUCH nonsense is written by theorists on what is so frequently referred to as "The Art of Copy-writing." A far better term to my mind is "Salesmanship on Paper," or something on lines which recognize that the copy-writer's vocation is neither more nor less than to sell goods or services to the best of his ability. The presentation, in an interesting form, of the hard facts of a proposed business deal may be dignified, on rare occasions, by the claim that "art" enters into the work of such copy-writing, but, personally, I prefer to substitute the more honest and modest phrase already quoted, as covering fully most of the efforts called for in selling goods through the medium of the Press, or through printed matter of any kind. As copy-writers and students of copy-writing, let us not deceive ourselves with the glamour thrown upon our calling by too much talk about art in this connection. "The Art of Literature" is a term long since accepted and justified, yet such a reference certainly does not apply to all so-called literature, and even less can the great mass of copy-writing for purely advertising purposes be considered to come under the designation of "art." Let us determine to do our best without taking too lofty a view of what is, after all, business pure and simple. Let us assemble our facts, convince ourselves honestly that the proposition we are dealing with is worthy of our best efforts—then get to work; write our copy with the buyers' point of view in our mind from first to last, and let it go at that. If the work is honest and straightforward, and the goods the right goods at the right price, there will be little need to doubt results in terms of sales, provided the media chosen are rightly selected by those responsible for planning the advertising campaign.

Qualifications

Although it is important that the copy-writer should possess a good education, a public school training need not be regarded as essential, or even of very great assistance, for rapid progress in a profession which calls for the exercise of so many different points of view in class appeal. Knowledge and study of human nature are far more valuable to the publicity student than the highest successes at public school or college. A University education, even when examinations are taken in commercial subjects, has little or no advantage over the thorough grounding in business practice obtainable at the best private commercial colleges. The qualifications required to become a successful copy-writer may be summed up as (a) a sound general education; (b) intelligent observation of the environment, tastes, and needs of the many grades of humanity which go to make up what we call the masses, the middle, and the upper classes; (c) the adaptability to write down or up to the public you have to appeal to in a given selling campaign. A keen appreciation of the common-sense view of things and people will carry you far if you work accordingly.

Throughout this handbook I purposely stress the common-sense qualification. So many students of advertising have been spoon-fed on highbrow "pap" to the exclusion of the essentially practical outlook business affairs demand. Granted that "copy" of a superior kind is looked for in the case of high-class propositions, even then it is advisable to go carefully. If you feel you have written something that is "clever" in diction, or a fine choice of words that seem to strut and preen themselves on their perfect assemblage, be cautious; go over the matter again, and yet

again, until you are satisfied that it does not overstep the bounds of common sense from the reader's angle. The effort to increase sales of the goods you are writing about must come first—always. The word-acrobat seldom makes good; his ambition to demonstrate his individual cleverness blinds him to the imperative need to keep a brake on the "ego" and be all out to sell the goods. When writing copy to increase demand for high-class merchandise beware of descending into bathos through straining after a high-flown or "superior" style of writing. This is apt to appeal to the plain man as not only pathetic, but, at times, ridiculous.

General Knowledge

The wider your knowledge of things in general the better able will you be to cope with the many differing propositions that are likely to claim your attention as an advertisement copy-writer. Nothing will be found useless to you in your chosen work, and collected data relating to practically everything that matters bearing on different branches of trade will, some time or another, be invaluable at the critical moment for reference. Whether memorized or filed in the form of written or printed data these "shots in the locker" of the professional copy-writer are as good as money in the bank.

A wide knowledge of men, women, and things is of first importance to the copy-writer who, like the journalist on the staff of a daily newspaper, is called upon to handle subjects needing entirely different treatment.

Selecting the Point of Appeal

Selling goods through Press advertising entails aptness in selecting and marshalling the selling points of articles as opposite in appeal as, for instance, motor-cars, soaps, and fountains. The first of these propositions demands the power to sense the line of argument that

will best interest the motorist; whether the appeal should run on the social or technical side, or both. Technical details usually can be obtained either at first hand or from specifications in existing catalogues. The copy-writer cannot possibly absorb details of every class of advertising he may have to undertake; neither is it necessary to attempt the impossible. He must, however, train himself to be quick at determining essentials and be intelligent enough to be accurate without question in any technical matter he finally includes in his copy. He must analyse his problem so that he can eliminate details not sufficiently interesting to include in a Press appeal, although useful to the salesman for bringing forward when the purchaser is making his selection. These remarks are equally applicable to all goods in the same line of business—motor-cycles and combinations, vehicles for motor haulage, etc. Soaps, on the other hand, demand an appeal to the housewife, and the housewife's probable point of view is the first consideration; the special ingredients used in manufacture come second, if referred to at all. Get the right angle of approach and you get the goods off the retailers' shelves. When advertising fountains—the third example to demonstrate contrast in variety of copy-writing practice—some acquaintance with office routine, the pen needs of authors and the public generally—points such as smooth writing; convenience in use; easy filling by automatic feed; non-leaking, and so on, must be very carefully considered and presented faithfully according to the merits of the goods. These three instances of problems every advertising service agency man is likely to meet with—the first, difficult to the non-technical copy-man, and the others comparatively simple, because more general in character—are mentioned in passing to give some idea of the range of subject-matter the copy-writer must be prepared to undertake. Methods of dealing with many

ADVERTISEMENT LAY-OUT AND COPY-WRITING

other propositions will be found in the sections covering practically every class of advertising you are likely to come into contact with in the course of your work.

The more general—not too superficial—the knowledge you possess the better your chance of making good as a copy-writer. Success is assured to the man who is not only well educated but well read in the sense of studying useful literature—economics and facts concerning the ordinary or everyday affairs of human existence. These form the best material on which to build your copy; the more natural your writing the more successful will you be with your public. The study of classical literature is undoubtedly helpful in understanding human nature in its broader aspects, but it is as well to avoid any quotations from the classics unless you have very strong reasons for their inclusion. Such literary references, if made use of, should not be chosen without much forethought; they may easily become simply a parade of knowledge which, even to fairly well-educated men and women, may be meaningless without special reference. Other acquirements that will be found of advantage are some experience in the use of a typewriter and a fair acquaintance with shorthand writing. It is surprising how often such accomplishments, even if you are only passably proficient, will prove of service during your career, perhaps when least expected.

Research

During recent years special attention has been given, and rightly so, to the need for searching out data on which to found copy which relies for its points on indisputable facts. In such work every statement made, whether a matter of words or figures, must be known beforehand to be absolutely unassailable. This must be so in all advertising, whether of goods or services, if the salesmanship is to be successful—and *permanent*. Nothing that, in your

judgment, is untrue or ambiguous must be passed for publication. Therefore, every argument or point you advance must either be substantiated by the advertiser or verified by your personal investigation, if such a course is possible. If statements are made by the advertiser which are beyond your power to endorse, the onus of proof and risk of dissatisfaction on the part of any purchaser of the goods, is on the advertiser. Always do your level best to emulate the laudable ideal of "truth in advertising." If your subject is technical, time spent in research will not be wasted if it helps you to sureness in the copy you write. If you have to prepare advertisements for patent medicines, read up your subject carefully in standard medical works to be sure of your ground. The more thorough your reference the more convincing will be the advertising matter you produce; anything off the beaten track simply bristles with pitfalls for the unwary copy-man. The average advertisement needs little or no research work, whilst certain unusual propositions involve much time, trouble, and frequently expense before they can be presented interestingly and convincingly. Where this is necessary the more definite knowledge you have of your subject the greater will be your success as a copy-writer.

Get the habit of believing what you write because you are sure of your facts. Your copy will then ring true, create confidence in the minds of the public, and justify your effort by selling the goods for which you are acting as advocate.

The value and importance of research work in the preparation of publicity schemes is now recognized as a factor that not only enables the advertiser to convince his public on questions of value given and received, but gives the opportunity to interest people in the actual production and conditions under which the goods they buy are manufactured. Nearly all

COPY-WRITING

processes of manufacture contain the elements of a story which the public would be keen to read for its news interest, quite apart from factory talk. Many firms have a history of absorbing human interest at present lying dormant, yet which could be utilized in creating increased demand for their goods. Valuable information regarding the origin of the raw material used in the manufacture of everyday requirements can be unearthed by patient reference to data readily available in most of our public libraries, and this could be used to "selling" advantage either in Press advertisements or booklets. An apt and truthful, informative opening paragraph in an advertisement of some household commodity, if it contains information not generally known, is useful to attract and hold attention—the first step towards selling the goods. The introduction of a sketch in illustration of some point in the leading text matter—a sketch or diagram that will attract from sheer novelty of subject—is also a distinct advantage for which careful research is frequently responsible; it opens up possibilities of making appeals from entirely new angles to prospective purchasers of the goods, and this is one of the secrets why certain publicity is seen to be much more alive than advertisements put out by competitors.

Adaptability

The copy-writer who restricts his activities to publicity in connection with one class of commodities is always liable to "run dry." The danger of an advertising man getting into a rut through incessant efforts to concentrate on one subject only, is very real. For want of change elasticity in thought is naturally weakened; and it is the agency copy-writer's continual switch over from one subject to another that keeps his brain active and prevents staleness and paucity of ideas. Adaptability is one of the copy-writer's chief assets. The power to enthuse over your

subject, whether it is a propaganda scheme on national lines, or just pushing the sales of eatables or household equipment, is in itself a stimulant to good work. A train of thought set up by the study of one advertiser's proposition, will, more often than not, suggest some useful idea—probably on quite different lines—that will be just the thing for some other advertising matter in hand. Brain friction of this kind is the copy-writer's salvation if he is a man of live ideas. If you make yourself familiar with a variety of advertising propositions your versatility in itself will enable you to command higher remuneration for your work, and will increase immeasurably your prospect of a continuously successful career. It is just this adaptability in getting the right selling angle when planning advertising for various commodities that is looked for in choosing candidates for service agency copy-writing, and when an applicant for such a post has these qualifications and, in addition, the ability to construct his own lay-outs and indicate by rough sketches any design, illustration or special lettering, that may be included in the plan, his candidature is sure to receive more favourable consideration than that of a copy-writer who specializes on copy, however excellent, which deals with only one class of goods. Therefore strive to adapt your copy-writing talent to whatever purpose it is required. Write "selling" copy every time, and be sure you appeal to the class you approach in language they understand.

Technical Knowledge

The technical knowledge referred to here is that connected with the actual preparation of copy for setting in type. The writing of the text for the publicity matter on which you happen to be engaged must conform to the plan of the lay-out, whether this is designed by yourself or by a worker who specializes in that branch of advertising practice.

And to do so effectively the copy-writer—on the supposition that, in this instance, he is not also a lay-out man—should be familiar, at least, with the technicalities that enter into the make-up of the lay-out so that his part can be made to harmonize with the disposition, or order, in which his copy is to be sectionalized and assembled. His concern will not lie so much in the direction of blocks, sketches, specially drawn lettering, etc., as in a working acquaintance with sizes and descriptions of type faces. It is for the copy-writer rather than the lay-out man to determine these points. His copy must be so written that it will not overrun the space allotted for the separate sections of matter or the various panels, or what are known as “boxes,” which are frequently introduced into advertisements, as distinct from “straight” copy as turned out by a journalist or reporter.

In publicity work copy often has to be split up to sustain interest, to emphasize certain points, to induce action; in short, to sell the goods. The copy-writer must exhibit a keen selling sense by display lines so worded as not only to create a desire to read what straight text-matter appears in the announcement, but also, if possible, to embody some phrasing that leads direct to the selling end. If you decide these captions yourself you will be able to write more freely and more successfully as a salesman in print.

Type selection is most important for the right display of your copy. A fair knowledge of the types most suitable for advertising purposes can be acquired without much effort and will enable you to choose those which are most effective for the class of appeal you have in hand: whether to select heavy or light face type for certain settings; which types to employ for contrast, and so forth. There is one golden rule for selecting the type for setting advertisements, which always stands good: restrict your choice to one, two, or

three styles—never use more. Dignity is best obtained by simplicity; even the most crowded announcement should come under the dictum “three type faces at most.” Aim at legibility always, by using clear face type that can be read without effort. Never forget the fact that the public does not, on the whole, want to read advertisements in the absence of some special reason; and must, therefore, be attracted by all means in the power of the advertising man, in as interesting and pleasant a manner as possible.

These two sections—lay-out construction and copy-writing—are purposely written on general lines to prepare the student for intelligent study of the actual advertisements reproduced in the following pages, each accompanied by critical and explanatory matter. Considered as lessons in laying out and writing advertisements, the student will find in them a solution of most of his copy-writing problems.

Evolution of Advertising Practice

Let me state at the outset that this headline does not forecast here a history of advertising or even an outline of past evolution. My desire is primarily to warn the student that in advertising and publicity of all kinds there can be no finality of treatment. I wish particularly that you should bear this in mind when studying the examples of recent advertisements appearing in this handbook.

In advertising, change is inevitable; without progress in ideas and treatment, publicity efforts would become atrophied and ineffective as selling aids. Keen watchfulness is necessary to anticipate the opportunity or advisability of introducing new methods to break away from orthodox practice, or from some overdone style of treatment which has lost its original power to attract through being adopted by too many advertisers. Novel artistic effects in lay-out, “stunt” copy, and competitions on unusual lines—crossword puzzles, for instance

—are apt to be followed by so many other imitators, if successful, that their value soon becomes dissipated. Attractive no longer from a “selling” point of view, the need becomes urgent for something to counteract the generality induced by wholesale adoption of, perhaps, an exceptionally attractive treatment so long as it was restricted in use.

The follow-my-leader instinct is a fact the danger of which I wish to impress upon the student. If a fashion arises in publicity it is quite legitimate to adapt a style—not copy it—if it fits in with your particular work, but it is far more to your credit if you can evolve an equally good and entirely different treatment, using it only whilst *definitely* associated with the proposition you are handling. Be ready to change over to something fresh—and still better, if possible—before the borrowing of your idea by other advertisers destroys its effectiveness.

Fashions in Publicity

Fashions in advertising are as distinct and frequent as those in other directions. At one period we find the fetish of generous white space so widely adopted by advertisers that their announcements almost give one the impression that they emanate from the same source. In some publications this feature is emphasized by the absence of advertisements sufficiently varied in style of lay-out, with the result that want of contrast discounts the effect

of each advertisement appearing on the same page, robbing them individually of that essential quality every advertisement should possess—the power of attraction by “standing out” from its surroundings. Where the environment consists of advertisements planned more or less on similar lines, however excellent the setting and copy, attractiveness which is apparent when the advertisement is considered separately, is so diffused by general adoption that it becomes weakened in its effect, and the “selling” efforts of the advertiser suffer accordingly. In such circumstances—it is sometimes possible to know these in advance—a plan of setting on different lines will score handsomely. The same rule applies equally where a number of “crowded” advertisements are inserted in the same page; the clean, well-set announcement with ample white space is seen to distinct advantage.

The big idea in a Press campaign is that every advertisement should pull its weight in producing sales, and it is the business of the copy-writer and lay-out man to concentrate on planning to that end, visualizing as accurately as possible the probable class and design of the announcements in the company of which a given advertisement is likely to appear. Familiarity with the advertising over a period in the publication concerned is usually a reliable guide, and in any case the characteristics and class appeal of the newspaper or periodical to be used should be closely studied.

CHAPTER IV

SLOGANS, COUPLETS, AND JINGLES

A REALLY fine slogan, or "catch phrase," is one of the most active agents in publicity of all kinds for impressing the minds of the public, and presents, in itself, one of the most difficult of the copy-writer's problems. It should be short—a phrase of three or four words is the ideal—and should connect up unmistakably with the goods or firm in connection with which it has been invented.

There are two kinds of slogans—the definite and the indefinite—and instances are on record of the success of both. The definite slogan, however, is easily the winner as a "best seller" of goods, and costs less to make widely known, due to its completeness in an advertising sense. Obviously the phrase, if bound up with the goods or the name of the manufacturer, means quicker uptake by the public, fixes itself more firmly in the minds of prospective buyers of the goods, and helps to the logical climax of purchase without hesitation.

Definite Slogans

An admirable example of a slogan at once definite and an incentive to action, is the well-known phrase, "Get it at Harrods," which is used as consistently now as when first adopted years back. More recently this has been supplemented by a follow-up, "I *must* go to Harrods," which, with its personal phrasing, is almost equally good, and even more immediately active in suggestion; there is, however, a fundamental difference between "going" and "getting"—a visit to the store does not necessarily mean a purchase.

Nevertheless, a slogan or caption putting words into the mouth of the individual is always a useful resource for the copy-writer.

Commands to "do this" and "do that" are not accepted in the same spirit by us all, although the phraseology or the attractiveness of the goods may act as a saving clause in divesting a slogan of any element likely to cause resentment. Always bear in mind that the "command" phrase is best left out when planning publicity appealing to the educated classes. When the appeal is to a mixed public it is perfectly safe, and has been proved to be so, to use slogans of that kind, or such "tags" to advertisements as "Write NOW!" "Catch the next post," and so on.

Indefinite Slogans

Where such are used the name of the advertiser or some definite identification of the goods, should be brought close to the phrase so that the information can be absorbed simultaneously. Some of those in present use, through sheer weight of publicity, have become permanently associated with certain classes of goods. One of the oldest is "Worth a guinea a box"—used by Beecham's for several decades, and on which many thousands of pounds have been spent to keep the slogan alive. Modern examples include such phrases, as "Builds Bonnie Babies" (Glaxo); "Keep that Schoolgirl Complexion" (Palmolive Soap); "Look for the Owl in the Window" (Aitchison); "Masters the Hair" (Anzora), the last two being chosen deliberately as less widely known, to demonstrate the need for an indefinite slogan to be more extensively advertised than the definite, before its connection with the goods can be registered in the public mind to the point of automatic association. The student should try this out by recalling as many slogans as he can remember; then, without reference, add the names of the goods

or firms they stand for. The experiment will be found interesting, and, if you, as an advertising student, cannot unhesitatingly identify them, the result will make clear to you the doubtful prospect of success by an average member of the public when in the mood to buy. It is only the big organizations, advertising on a national scale, that can afford to neglect to make their slogans pull their weight as they would do were their name or that of the merchandise included in the phrase itself.

Couplets

Couplets and four-line jingles may be considered the forerunners of the more modern slogan, and some of the best known of these are still in use. Two of these couplets—familiar to more than one generation—run as follows—

"They come as a boon and a blessing to men,
The Pickwick, the Owl, and the Waverley Pen."

"Welcome always, keep it handy,
Grant's Morella Cherry Brandy."

One example of a particularly businesslike four-liner is worth mentioning; this is, probably, the best issued in recent years—

"If you like a good cigar,
Not too mild or full,
Try the happy medium,
'Flor de Dindigul.'"

All three quotations have, no doubt, proved to be "best sellers" notwithstanding the fact that any attempt to trace results in terms of increased business would be futile; persistent use of such publicity is sufficiently conclusive that the advertising has made good. The utility of these concentrated announcements occupying very small space, which means also economy in cost, should be noted.

Jingles

To illustrate the use of jingles on a more ambitious scale the following abridged example

will interest the student as an instance of appropriate application. Jingles are particularly effective when the appeal is to children, and the idea of describing in rhyme the Christmas attractions of a big department store from the kiddies' point of view, is sound "selling" policy—designed to interest the grown-ups through the youngsters.

The Invitation Accepted

I am a merry Jester
I don my cap and the merry tinkle of the bells
Calls to you, my little friends, to gather round
and
Hear the things of which my jingle tells—

A mammoth Toy Carnival with wonders galore
Heaps of new Toys such as ne'er seen before
Tanks full of Crackers, Dolls dark and fair
Comical playthings to cause you to stare
Surprises in thousands, and more to come after
A host of good things to cause you great
laughter.

We'll now see Aladdin who has treasures for all
His cave is not tall, but you won't have to crawl
Go round to the right and the entrance you'll see
There's Aladdin! with a welcome for you and
for me.

Now for "Alice in Wonderland"; scenes are
here shown
Which call to your minds the book read at home.
The Fairies now take us through space down
below

To the Japanese Village—a wonderful show
Of natives at work, and a Juggler too
Who will go through his tricks for me and for you.

Through the Eastern Bazaar we'll take our way
A riot of colour, look where you may.
Now come with me two floors above
To be amused in the way you love;
Punch and Judy Show free or a Wizard maybe,
We'll see when we get there; and then little
friends

I'll take my leave as our pilgrimage ends.
Come again before Christmas and share in the fun
There'll be still more surprises—great things to
come.

ADVERTISEMENT LAY-OUT AND COPY-WRITING

CHAPTER V

TYPES OF LAY-OUT CONSTRUCTION AND COPY-WRITING, WITH EXPLANATORY NOTES

IN this section we come to practical lessons in lay-out construction and copy-writing based on actual advertisements selected deliberately as typical examples of good advertising. These have been chosen to demonstrate as far as possible sound work and the variations in treatment each type demands—the widely different lines on which experienced advertising men work to secure a high percentage of sales of goods, or results in the form of inquiries.

These "demonstration" types of advertisements cover most of the "class" propositions the copy-writer may have to deal with, whether his activities lie in the direction of service agency work, as advertising manager, or as a free lance. In all three spheres the "reason-why" notes will be found useful and practical for general guidance in planning and carrying out advertising schemes of real value in the direction of increasing business for the advertiser whose money is invested solely for that purpose.

The filling of advertising space can be made highly productive if the matter used is conscientiously thought out and presented attractively, or the contrary, according to the competency or otherwise of the person who handles the work. The value of advertising space as space, is nil; therefore, the responsibility of the ad-man to obtain for the client the highest possible result for expenditure is a serious business; this point cannot be too strongly emphasized.

In restricting the following examples to what my experience endorses as efficient Press lay-outs and copy for the commodities or services for which they were planned as sales matter, my object is to simplify and strengthen study on the right lines. By absorption of

principles and plans which have proved successful, the student will be better equipped for good work; and by applying these principles and plans in comparison with other advertisements, he will be able to judge for himself the deficiencies that go to make up advertising which may be classed as "bad"—in construction or copy, or both.

A demonstration series of poor advertisements for purposes of contrast, in my opinion, would be more likely to confuse than help the student. Sufficient indication of bad treatment of Press lay-outs and copy will be found embodied in the commentary text accompanying the illustrations, and will serve as a sure guide to your discrimination between good and bad salesmanship, so far as it concerns the advertising man.

In part three will be found a brief summary of the more important points to observe in planning and laying out booklets, folders, and catalogues; and in concluding this introduction to a practical series of lessons on Press advertisement construction I feel that I cannot do better than repeat my earlier remark that, "*The only reason for the existence of the advertisement copy-writer is to sell goods—and more goods.*"

Banks

Amalgamation of banking interests—the more or less recent grouping of joint-stock banks—has given an impetus to the advertising of both private and commercial advantages of the various operations undertaken by these concerns. The publicity gives much needed and valuable information to the private individual and small trader, hitherto only obtainable by direct application to a bank; and to a great extent, these business facilities in financial

TYPES OF LAY-OUT CONSTRUCTION

matters are a revelation to the majority of the public. The advertising has been fully justified by results, although the publicity campaigns, so far, have not been conspicuous for the scale on which they have been carried out, with one or two exceptions. A great increase in this class of advertising seems likely in the future, when the new idea of advertising banking on business lines becomes better understood and appreciated as a settled policy.

Conservatism—the mistaken conclusion that publicity in an active sense must necessarily be undignified in connection with finance—has been destroyed by the inevitable competition for business caused by centralization of banking organizations.

Midland

The two advertisements shown are

Acting as
**EXECUTORS
AND
TRUSTEES**

The Midland Bank, Executors and Trustees, have a large staff of experienced and efficient men to handle every business entrusted to them. In every respect the most complete and up-to-date facilities are available.

- Security
- Continuity of Administration
- Accountability
- Superior Advice
- Modern Premises

A booklet containing full particulars may be obtained from the Head Office of the Company at 1, Princes Street, London, E.C.4. It will be sent free of charge on application to the Midland Bank, The Trusts Company is a limited liability company and is a member of the London and Lancashire Bankers' Association.

MIDLAND BANK
LIMITED

Foreign Enterprise

The Commercial Intelligence Department of the Westminster Bank will be pleased to make all enquiries abroad as to the best channels through which British merchants may enter foreign markets, also to obtain necessary information on the standing of possible clients, and on the general methods of doing business in particular places. Customers of the Bank will no doubt be glad to take advantage of the facilities thus offered.

WESTMINSTER BANK LIMITED
Commercial Intelligence Department: 62, Cannon St., E.C.4

typical of the big breakaway from earlier ideas of this class of publicity. That in single column form is addressed to a different section of the public from the "Home Safe" announcement; both are good. The larger of the two is popular in appeal, well balanced, well set, informative, and businesslike. It inculcates

economy, and dispossesses the "man in the street"—and the woman, too—of the idea that the leading banks are reserved for business only with the moneyed class. The home safe affords a point of contact that ultimately should lead to the opening of new accounts, both "current" and "deposit."

The illustration at top would have been cleaner and more effective without the heavy background—simply supported by a decorative rule repeating that at foot. The copy is to the point, yet a few words on "easy saving" addressed to the reader in an opening paragraph would have been an improvement—the difference between a "passive" and an "active" advertisement.

Lloyds

This advertisement is well planned and dignified. The matter is particularly useful as propaganda. The suggestion to write for a booklet is a contact effort on sound business lines. The size of type (12-point) used in the original is right for newspaper



HOME SAFE

is a strong nickel-plated box of convenient size with separate compartments for coins and notes.

It is obtainable on opening a Home Safe Account with an initial deposit of five shillings or more. The Bank keeps the key and allows interest on your savings.

Ask for particulars of my Bank from the Head Office, London, E.C.4

MIDLAND BANK

Established 1836



BANKS:

It is a mistake to think of a Bank as an institution which exists merely for the purpose of taking care of depositors' money and paying it out on their instructions. Whilst it is true that this is the primary business of a Bank, it forms only a part of the duties which Lloyds Bank is prepared to perform for its customers. It is not possible in a short space to enumerate the many facilities the Bank offers, but to anyone contemplating opening an account an interesting booklet entitled "How to use a Bank" will be sent, post free, on application to the Information Department.

LLOYDS BANK
LIMITED
Head Office: LONDON, E.C.6

readers whilst travelling—a point frequently overlooked by advertisers.

Westminster

An excellent example of the modern trend of financial publicity.

Bargain Spaces

SAVE 6/8 IN THE £
BUY YOUR WIRELESS SET
DIRECT FROM US BY POST.
 By ordering this advertisement for next 3 or 6 long
 months of 1 lb. you receive the high quality for which
 we have been famous for 20 years, sent today for free
 48 Penn CAVALIER 18 IN FRILL
 New Tone Valve Lifting, hand automatic, 1000 watts
 speaker and more necessary. Cdn \$85. 1 lb. 6
 Montreal Post office. 2nd year. 12 1/2 lbs. 12 months

FELLOWS
WIRELESS.

FELLOWS PARK ROYAL N.W.10

THE ORIGINAL
AEROPLANE
 PILOT WATCHES.
 H. J. LANE & CO. LTD.
 LONDON, E.C. 4.

[illegible][illegible]

FLOOR COVERING
750 ROLLS ONLY

10¢ per sq. yd. - guaranteed
Specialized design, durable,
resistant to stains, scuffs,
and wear. No more
costly repairs.

60
DOLLARS
PER YD.

HAWKEN & Co. Inc.
122 MANHATTAN ST. LEXINGTON, VLA.

**Have that Suit
DYED NOW!**

Send it to the Victoria
Barber and will be returned
like new in three days.
Cleaned or Dyed to your
wishes by our Express
Service.

SUITS OR COSTUMES

Shaded	10/6
10/6	10/6

Club with order. Goods
returned fully pressed
and guaranteed.

VICTORIA DYE WORKS
Park A. NOTTINGHAM

**EXPRESS
SERVICE**

**3
DAYS
SERVICE**

Send P.C. and
P.C. Note to
The Barber and
express notes
will be sent.

**MONDAY
CLOSING**
ON SUNDAY
10/6

Government Surplus
3,500
REAL ARMY PYJAMAS
Men's Real Army Pyjamas made from the best
Government Flannel, 3.50 to 4.50 each. 3,500.
These are new over all styles.
This amazing price of **75¢ SUITS** 8/11
Pyjamas 12, 1000.
SUITS 17/9 from **SUITS 25/9** from
and C11, change a line.
Special attention for quantities for institutions, etc.
JOHN ANDERSON'S
Royal Portsmouth Ltd.
85-107, Arcade, Portsmouth, Hants.

**27,000 Yds.
SALE**



**1st CASEMENT
CURTAINING
& CRETONE
SALE**

FOR
2nd
FOR YARD

CASEMENT NYC
One, 314 ALBANY ST. NEW YORK

CRETONE NYC
One, 314 ALBANY ST. NEW YORK

[illegible]

THE
Writes for
Last 16.

ALVIN
TRADE MARK
ALVIN

RACER
with Ball-Tire Tyres

26/

WILLIAMS, SON & ALVIN, Ltd.
Grosvenor St.,
BIRMINGHAM.



ALVIN

SOLID GOLD KALL
MADE IN
U.S.A.

**SPECIAL
OFFER**



Watch, bracelet and buckle
Solid Gold 14K
\$29.90
The Special Offer
Extending, Shipping
\$3.00

Ward delivered on first shipment

2-year
30-day
Warranty

Wristwatch
Solid Gold 14K
bracelet strap \$3.00

JAY & TURNER JEWELLERS &
WATCHES

[illegible]

651-7888 • Where is the best place to buy a new car? The answer is at the **Combined Warehouse and Dressing Room** which is usually made up of a car lot and a clothing store. The car lot is usually a lot of cars parked in a lot, and the clothing store is usually a store that sells clothing. The combined warehouse and dressing room is a place where you can buy a new car and a new outfit at the same time. This is a great idea because you can save money by buying a car and a new outfit at the same time. The combined warehouse and dressing room is a place where you can buy a new car and a new outfit at the same time. This is a great idea because you can save money by buying a car and a new outfit at the same time.

**HAND AND BREAST
DRILLS**

HAND DRILL. 3 pin, 1 lb.
capacities.
Priced at 3/6

**BREAST
DRILL.**
2 pin, 2 lb.
each.
Priced at 3/6

**Twist
Drills**
Set of six
3/6

**Twist
Drills**
Set of six
3/6

Manufacturers Ltd (A.)
1, 100 Chancery Lane,
London, E.C. 4. Cash or
cheque on foot order of 20/-

£2:2 Down and the balance by easy payments

Compare this with the price of the FINEST PORTABLE TYPEWRITER. The **W. & A. Gilbey** makes more compact, stronger in build, lighter in weight and easier to operate than any other 12-line 7-inch machine. It is built with the finest materials by the best workmen in the world.

Write for Book A 22 and full particulars of our Payment Plan.

UNDERWOOD PORTABLE TYPEWRITERS, Ltd.
70, New Bond Street, London, W.1.

The Group Reviewed

even this (Anderson's) by contrast becomes a good advertisement in this class. A point to remember is that black letters on white rather than the reverse is always the safe plan to ensure clear printing in newspapers with big circulations.

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Beers, Wines, and Spirits



**GILBEY'S
INVALID
PORT**

GUARANTEED
NOT LESS THAN 38 DEGREES AND FINEST.
MAGNOLIA 46 FULL STRENGTH
BOTTLE

Gilbey

character. The subject, admittedly, does not lend itself to copy of absorbing interest yet a more active appeal could have been made, such as an allusion to "great demand" or alternatively, a line "Next time, try a bottle of Gilbey's," or some active selling phrase.

Keystone Burgundy (Page 18)

Remarkable for its businesslike lay-out and free gift offer, as well as strength of copy. Omission of the way line inside border would give added prominence to the part that counts most in this advt.—the copy.

Fohnnie Walker

Another whisky advt.—selected from a fine series. The drawing is further evidence of the growing appreciation of the best art work for advertising purposes. General publicity is the main policy of



Pride of Production is the Stimulus of True Craftsmanship
—hence the Superiority of "Johnnie Walker."

JOHN WALKER & SONS, LTD., SCOTCH WHISKY DISTILLERS KILMARNOCK SCOTLAND

De Kuyper's Hollands

Illustrating excellent use of limited space—three inch single column. Bold display "reason why" advertising. The spirit sold under this name has a unique reputation medicinally. Its exceptional qualities have received worldwide recognition for a great number of years; a remarkable example of sales maintenance at comparatively small advertising cost.



Jameson

A story told at a glance. The powerful selling point is "put across" simply and forcefully; publicity with a "punch."

The student should note that the advertisement below was consistently followed up by others planned on similar lines embodying the same idea, yet with sufficient change in the grouping of the figures to distinguish each drawing from others put out in the series:

When August dawns we no longer sit in clover, if the year has been well treated, the HOPS will be ready for picking. And those which are EXCELLENTLY FINE will be purchased for the brewing of that Ale which would soon have the CROWN. BASS

A GOOD WORD FOR EVERYBODY


BASS

The Quality Ale

Below the advertisement, there is a small logo featuring a triangle with a crown inside, and a rectangular box containing a bottle of Bass beer.

**NOT A DROP
IS SOLD TILL IT'S
SEVEN YEARS OLD**

**JOHN JAMESON
WHISKEY**



JOHN JAMESON & SON LIMITED DUBLIN

Bass

Publicity of a high order; one of a series. The subject of the illustration is artistically and historically attractive and indicates at a glance antiquity of establishment. A clean-cut lay-out, a plain statement, and an excellent slogan.



(See page 17)

Builders

From the copy-writing angle the main channel for securing contracts for building construction and reconstruction, building materials, etc., is Press advertising in the trade journals, booklets, and form letters for sending out in reply to inquiries. The point to remember is that the choice of builder, and the materials to be employed, rests chiefly with the architect and the surveyor. Therefore, it is to these the appeal must be directed, not to the general public. The architect includes in his specification such materials as he considers most suitable for carrying out his designs successfully; he is, therefore, in a position to influence orders. The advertising, being based on lines to interest professional men, must be restrained; elementary talk, which might be illuminating to the layman, must be

REINFORCED CONCRETE



BRITISH REINFORCED CONCRETE ENGINEERING CO. LTD.
25, Abchurch Lane, London, E.C. 4, ENGLAND

R.C.C. frames are made from steel in its strongest form, the structural **Dropwelds**, which give our concrete frame members added steel. The same materials and processes used in industrial and domestic construction on the job study for simple, long and accurate of construction are carried out with the highest quality materials. The strength and safety of **Columns and Beams** reinforced with R.C.C. **Slabs, Floors and general frames** make them a standard and advanced study for the use of the steel high grade of concrete. Buildings reinforced with R.C.C. **Floors** are the strongest of all construction.

THE BRITISH REINFORCED CONCRETE ENG. CO. LTD.
Head Office: 25, Abchurch Lane, LONDON, E.C. 4, ENGLAND
Head Office, LONDON, ENGLAND, Telephone: 3-1000
Sole Agents: The American Reinforced Concrete Institute, 300 N. La Salle St., Chicago, Ill., U.S.A.
Sole Agents: The American Reinforced Concrete Institute, 300 N. La Salle St., Chicago, Ill., U.S.A.



— B R C —

strictly taboo. Builders' announcements, particularly, should be dignified in treatment. Past achievements, and the builder's known

reputation for carrying out contracts efficiently "according to plan," and the equally important factor of service ensuring completion to time, are the obvious levers to get into contact with the architect. In the matter of

building materials a plain statement of the good points—quality, durability, and so forth—should be adhered to, if possible backed up by testimony from actual users and results of tests endorsing the claims made in the advertisements.

The illustrations shown are examples of dignity and right appeal to the man who matters—the architect. The attention of the student is drawn particularly to the *Pudlo* full page, in which interest is first created by a design of classical type—an artistic and delicate line drawing to attract the attention of the educated, which naturally applies to those forming the architectural profession. The copy opens with an interesting allusion to an ancient custom; the transition to the real subject of the advertisement is, however, rather too abrupt to read smoothly. The connection between the story and the cement is somewhat strained, but if

ADVERTISEMENT LAY-OUT AND COPY-WRITING

[illegible]

it induces those who are in a position to specify *Pudlo* to read the copy through—and act—the plan of attack is justified. Each advertisement included here is practically perfect in lay-out and approach.

Building Societies

Post-war conditions having given a great forward movement to house purchase, chiefly through the difficulty of securing premises for rental, advertising in this section has become extraordinarily active as compared with that of a decade ago. Most of the leading building societies have entered the arena, partly through recognition of the opportunity for big business, and partly through sheer competition. The publicity generally emphasizes points which in the past have been available only by direct inquiry on independent lines. Until

recent years the public has been more or less kept in ignorance of the contact point for obtaining the required information, owing to absence of publicity. For approaching investors and intending house buyers the building society proposition is strong in points which give the copy-writer interesting material of the right kind for a successful appeal. The opening for energetic, convincing copy is an unusually wide one.

Abbey Road and Woolwich Equitable
(compared)

The first is planned on quite up-to-date lines yet lacks the quality of readability contained in the latter, which is the stronger by the inclusion of an inquiry—drawing trouble-saver—the coupon at foot. Both are effective advertisements, and both are directed to the same end—investment. The sketch of money bags introduced in the first is a good interpretation of the 5 per cent point, although the size of the bag represented in silhouette—as Mark Twain remarked concerning the premature report of his death—is “grossly exaggerated.”

[illegible][illegible]

TYPES OF LAY-OUT CONSTRUCTION

Cigarettes and Cigars

Notwithstanding the keen competition in cigarette advertising, on which enormous sums are spent annually, few propositions rely upon solid selling talk for maintaining and increasing sales. It is no use being hypocritical, and declaring dogmatically that humorous sketches, coupon schemes, and so forth, do not sell the goods—they do! Weight of publicity is, however, the principal lever plus the extra inducements in the shape of "stiffeners"—known amongst the younger generation as "fag cards." A fact that has been demonstrated to the writer also proves that the average cigarette smoker is easily persuaded to test new brands. In such cases the advertising in the Press, at the launching of the campaign,



**The Foreman of a
railroad gang—**

discovered one of his workmen peacefully sleeping in the shade of a tree. Without disturbing the man, the foreman said, "Shlape on, shlape on, ye spalpeen, for as long as ye shlape ye have a job, but as soon as ye wake

**A good story and a
good cigarette are
worth repeating!**

STATE EXPRESS
333
20 for 1


Ask, please, for "Three Threes"

Three Threes

One of a very popular series. The slogan "a good story and a good cigarette are worth repeating" is a "seller."

dominates, for the time being, that of competing lines, in a big effort to force a place in an overcrowded market. By the offer of bonuses

He knows good tobacco leaf



Jim Plummer says:

we send home something really exceptional in the way of good tobacco leaf. I know because it's my job to know. And I know that this is the kind bought by the makers of

Mitchell's

PRIZE CROP

CIGARETTES

10 for 6¢

20 for 12¢, and to discount this — 30 for 12¢, 40 for 48¢

Smoker Mitchell & Son, Chicago, Branch of the Imperial Tobacco Co. 10¢ Great Britain matches, Ltd.

Prize Crop

An arresting picture and good selling talk. Both sketch and copy are excellent; the latter brief, and to the point.

or some other special inducement, retailers are persuaded to carry the new brand. Aggressive publicity is followed by a good demand; stocks are increased; the new line seems established. Sooner or later, another cigarette is boosted in the advertising columns of the Press, causing stocks of the brand last marketed to become slow in movement. The process is repeated; the latest and most widely advertised cigarette is always certain of a temporary if not a permanent demand. The pipe smoker, on the other hand, is not easily turned from his favourite brand of tobacco, which is

probably the reason why there is less competitive publicity in that direction.

In these circumstances it is somewhat difficult to advise the copy-writer handling cigarette advertising, except to suggest that stability

[illegible]

in sales is more likely to be attained by steady advertising on quality lines; competitions for prizes, once instituted, can seldom be discontinued without serious decline in consumer demand.

The advertising of cigars needs entirely different treatment to that of either tobacco or cigarettes. The appeal being to the better educated or "moneyed" classes, the copy must be very carefully considered. If you are a cigar smoker yourself you will realize that usually the best known and expensive brands need no introduction to the clubman or similar type of smoker. If your knowledge of the subject generally is weak get the matter you write endorsed, either by someone who is familiar with the leading brands or by the

client whose publicity you are planning. A reasonable acquaintance with the points that appeal to the cigar smoker is sufficient when the proposition is in connection with the cheaper brands. In a general way humour in cigar publicity is out of place.

De Reszke

Well planned lay-out. The sketch is excellent but the copy does not ring true; doubtful whether any woman would worry her head about possible sand in tobacco, or men either. A better opening would have been the question "Why are these cigarettes so delightful?" The reply could then mention the brand and the absence of sand. Quality is finely suggested for a cigarette sold at a popular price. The invitation to call and test these or higher priced goods "as a guest" is both nicely put and sound salesmanship.



**"A change
to Kensitas
will stop
that
smokers'
cough, Sir**

—it's simply because
the tobacco's so
infinitely better . . .

KENSITAS
THE BETTER CIGARETTE
10 for 6¢

Kensitas

Another "quality" advt. The sketch is good, also the copy. The lay-out lacks cohesion, and the name of the familiar figure—Jenkins—is conspicuous by its absence!

Rothman's

A full page well worth very careful study: (a) finely balanced, (b) clear arrangement of selling lines, (c) comprehensiveness, (d) bold offer to refund money *in full* if the cigarettes or tobacco are not approved *after actual test*. A fine, dignified, high-class advertisement on mail-order lines for a firm of high standing.

Tobacconists' Sundries

With the exception of pipes, of which several lines are marketed under "brand" names, tobacconists' "fancy" goods do not lend themselves to profitable advertising. As seasonable presents, however—at Christmas, for instance—the more expensive cigar and cigarette cases, smokers' cabinets, etc., may be included to advantage in newspaper publicity, on "catalogue" lines, i.e. several articles in the same advertisement to justify cost by results.

Confectionery

Purity of ingredients and cleanliness in manufacture are safe lines on which to base your copy. Your appeal in this class of advertising is a particularly wide one. You can approach your subject from a general angle or restrict it to copy written solely to interest the youngsters of both sexes, and thus create sales indirectly through the children. You can direct your aim, alternatively, to secure consumer-demand from the women—the mothers and aunts—or the men—the fathers and uncles, the last being an appeal to buy

[illegible]

ADVERTISEMENT LAY-OUT AND COPY-WRITING

purchase, whether through retailers or otherwise, is best placed in the general advertising columns of newspapers.

PERFECTIONS IN PARALLEL N. IV "MRS. SIDDONS" By Gainsborough (1797-1808)

The famous Lyons "CLUB"
confectionery is 4/- per lb. one
of the most high quality of
the "milk" chocolates, but
prepared by some famous
they are made.



This is the most perfect example
of one of our greatest and most popular
artists, who painted in 1797 and is now
in the National Gallery, London.

**Lyons-Lyons
Chocolates**
4/- lb.

These Lyons Chocolates are made
in France, and are of the highest
quality, and are the most
popular of all the chocolates.
They are made in the Lyons
factories, and are of the highest
quality, and are the most
popular of all the chocolates.

Space does not admit of the inclusion of more than two examples of confectionery advertising, but, equally with chocolates, toffee is a subject that admits of interesting copy. The two confections—fancy chocolates and toffees—dominate in the Press advertising in this section owing to their extremely wide appeal and the possibility of creating sufficient demand, when sold under branded names, to make the expense involved in advertising worth while. The main points to observe, if your copy concerns the selling of toffee are—smoothness, flavour, and, if the brand is manufactured for popular consumption, the all-important one of price. Other useful points would be, daintiness of packages or cartons, handy sizes of units for convenience in eating the sweetmeat, and so on, according to the facts of the proposition you have to deal with. Next to chocolates and toffees, caramels are perhaps the most widely advertised sweetmeat;

Clarnico Caramels stand out as the leading example, at the moment.

In a general way confectionery is one of the most difficult propositions to advertise profitably. In both cases the firms from whose Press publicity I have selected examples, are of national importance with a quality reputation extending over many years. Less well-known trading concerns would meet with almost insuperable difficulties in attempting to create adequate demand sufficient to justify advertising on the scale adopted by Lyons or Rowntree's, and such an ill-advised course with its serious capital risk would deliberately court failure with a market held so strongly by such long-established organizations as those referred to, and certain others. That it is possible to build up a huge business by starting with small advertisements has been proved in the case of Mackintosh's Toffee, but such successes are few and far between.

Lyons

This whole-page from one of the high-class weeklies depends upon linking up the goods with an outstanding example of British Art; it is one of a series. The parallel between Gainsborough's famous portrait of Mrs. Siddons and a sweetmeat is somewhat strained, although the device of attraction in this way is frequently resorted to. The connection, however, would have been more legitimate had copies of the picture been offered to purchasers of the goods, or some scheme evolved on lines less weak than this series of so-called "Perfections in Parallel." The advertisement is included here as an example of pleasing lay-out and effective illustration. The general effect would have been improved by centring the drawn lettering beneath the picture, with the typeset panel below; balance with the indented matter underneath the heading at top would have resulted.

Rowntree's

Well planned and well displayed, this reduced copy of a whole triple column is worth careful study. The gift casket scheme is based on similar campaigns in the past; continuance of this policy is endorsement of earlier successes in increasing business on these lines.

TYPES OF LAY-OUT CONSTRUCTION

Rowntree's NEW Gift Casket

FREE to users of Rowntree's Cocoa
and Rowntree's Table Jellies



The Health-Giving Value of Rowntree's Cocoa

Cocoa is so widely recognized as a specially valuable health food that it is often used as an important constituent in expensive Nurse Foods. There is no cocoa so pure as Rowntree's in quality and distinctive flavour. Both children and adults benefit from its nourishing and health-giving properties.

The Splendid Fruit Flavours of Rowntree's Jellies

Rowntree's Table Jellies are famous as having made Rowntree's Fruit Flavours famous throughout the world. Years of experience have taught Rowntree's how to retain the delicate flavour of fresh fruit, and the wide range of flavours provides constant surprise to those accustomed to just the ordinary kind of jelly.

The Special Value of the FREE Gift Casket

Not only is there a generous assortment of chocolates and confectionery in the two layers of the casket, but the richly enamelled design of the casket is exceptionally striking and decorative. Once it makes a charming luncheonette or dinner party; closed, it is a useful "knick-knack box" long after you have enjoyed the contents.

Rowntree's Cocoa and Table Jellies

both contain Coupons for FREE Gift Casket

Co-operative Advertising

Co-operation in publicity, financed by a pooling of contributions from manufacturers or retailers, or both, of certain classes of goods, has been justified by results, where such schemes have been supported by the majority of sectional traders interested. The benefits are mutual and the unit cost negligible, yet the greatest difficulty is experienced in securing unanimity. A very few words will explain



Quality Street

Anybody can go into Regent Street. Anybody but not anything! The shops of Regent Street seem to be shut to everything which is common and dull and mean. Behind the photo-phon windows of Regent Street it is a garden full of flowers but without weeds. And this makes Regent Street the street of streets—in London—in Europe itself, for the buying of gifts. Especially when you consider further that Regent Street is always merciful to moderate means.

REGENCY STREET

Ward's First W in London Plan

THE FIRST STREET OF EUROPE

One of a Series—Excellent

how easily, for instance, a £10,000 yearly campaign is made possible. This amount can, for example, be raised by annual individual subscriptions from 2,000 co-operators on a basis of £5 each—called in, if necessary, at the rate of twenty-five shillings quarterly—a commitment of the paltry sum of about two shillings weekly! To secure success continuous publicity over a number of years is advisable; short or spasmodic campaigns in this class, as, for the matter

ADVERTISEMENT LAY-OUT AND COPY-WRITING

of that, in any other important advertising scheme, are wasted effort.

The idea behind co-operative advertising is to create a general demand for certain merchandise so that all may benefit. It is obviously impossible to shut out non-subscribers from receiving advantage, and for this reason every effort must be made by the organizers to

movement if sufficient subscribers are enrolled to start a campaign. When the publicity is an accomplished fact diplomatic approach on the score of equity is a useful lever. Where the size of businesses trading in the same classes of goods varies considerably, subscriptions can be arranged on a sliding scale, smaller organizations coming in at a lower rate.



EAT Apples plentifully, you can't have too many (most people eat too few.) One a day is the least you should have. For ripe Apples are more than a delightful refreshment. They are Nature's pleasant corrective. They helped to keep men healthy before ever doctors were known. Good for the blood, good for the teeth and gums, they build health for you while you enjoy their delicious wholesomeness.

Eat More Fruit
AND KEEP FIT

Fruit

A good example of co-operative effort to increase demand—strong in illustration, forceful “reason why” copy, and modern in treatment.

rope in as many concerns in the trade as possible; apathy and indifference to their own interests when others also are likely to benefit are at present the stumbling blocks met with in co-operative publicity schemes. Experience, however, proves that others eventually join the

FIRES OF TRADE

Cut production costs and industry will prosper. Eradicate waste and the fires of trade will revive. That is why gas as an industrial fuel makes fast progress. Overhead charges drop where gas is used, because it eliminates unproductive smoking, clinkering and removing ashes; saves space for fuel storage; is quick in action and saves time; is uniform in working and reduces “spoils.” The manufacturer who uses gas substitutes certainty for doubt—certainty of results and of higher and better production.

GAS
The Servant of Progress

The B.C.G.A., representing the British Gas Industry, is at the service of the public, without charge, for advice and help in any subject, large or small, connected with the economical and efficient use of gas in homes, offices or factories. At times in the Secretary of this Association will receive prompt and careful attention.

THE BRITISH COMMERCIAL GAS ASSOCIATION, 25, COVENTRY-ROD, LONDON, E.C. 4

Gas

One of a fine series—a continuous campaign which has completely vindicated the power of “selling” by advertising. Distinguished by dignity of presentment; appreciation of the value of white space, and a full story convincingly written.

TYPES OF LAY-OUT CONSTRUCTION

Department Stores

This section is dealt with at some length in the chapter on the advertising manager and his work, and the points referred to in the introduction to demonstration examples of retail drapery advertising are applicable generally to the subject heading this section. Department store advertising, however, gives an opportunity for more variety both in selling lines and captions. The copy-writing portion of the advertisements can be given importance commensurate with the standing of the store as a centre for distributing merchandise of widely differing classes of goods. Apart from seasonal sale periods the varying interests of a departmental nature, as well as those of the store as a whole, afford opportunity for sustained sales effort lacking in the “general drapery” proposition.

The rapid development of retail trading on “department store” lines will, no doubt, in the future, absorb a larger proportion of advertising students, as they become proficient, than any other section of trade. The following survey of the right methods of lay-out construction when planning advertisements for large retail distributing houses will be of value to those students who find their bent lies in the direction of “store”

advertising rather than the still wider field open to them if they obtain a position with one of the advertising service agencies handling accounts covering a variety of “general” propositions needing entirely different treatment.

Pontings
30% SALE OF FROCKS

Including the stock of MADAME SANS GENE Faubourg Poissonniere PARIS

BEGINS MONDAY 9 A.M.

Group 1 ALL AT 20%
Group 2 ALL AT 20%
Group 3 ALL AT 50%

NO POST ORDERS

The Pontings Ltd., 10, Abchurch Lane, LONDON, E.C. 4

Pontings

A three-quarter page advertisement in an evening newspaper; a sound and typical example of “one section” advertising put out by department stores. The grouping of garments at three distinct prices is excellently carried out, and the items clearly arranged for easy reference.

Concentration on department store publicity with its infinite detail is an excellent training in itself, and gives the student or “improver” an insight into matters connected with many classes of merchandise—valuable information which is sure to be of practical use should he at any time quit “store” advertising for the more divided

ADVERTISEMENT LAY-OUT AND COPY-WRITING

confidence with which the public buys the goods advertised; many years' continuous publicity and the spending of many thousands of pounds were necessary to build up the goodwill that makes advertising on this scale possible.

SELFRIDGE'S



Great Sale of Silk Hosiery

SELFRIDGE'S famous Hosiery Department on the Ground Floor have long been considered by the majority of the public to be the largest centre for the buying of Silk Stockings of reliable quality.

The remarkably wide choice—the fact that, quality for quality, the prices are unquestionably the lowest—and the confidence with which one may buy have made these departments the first thought of the woman who is in need of fine hosiery.

"Crissie" the All-Well Floor of distinction and perfect workmanship. Being at only half-price French silk stockings are 10. Made with delicate sheer fabric, very fully finished. Obsolete in shades of Black, Blue, Green, Grey, Light Green, Navy, Purple, Rose of Shave, Orange-Red, Silver, Tan, White. Size 10 to 14. SALE PRICE a pair 12/11

Five group Silk Hosiery made with delicate sheer fabric, fully finished, perfect in fit, finished with full top and transparent lace. Suitable for day or evening wear. Obsolete in a wide range of new American, French, Italian, Spanish, Italian, Light Green, Navy, Purple, Rose of Shave, Orange-Red, Silver, Tan, White. Size 10 to 14. SALE PRICE a pair 12/11

"Roberta" Midland's Silk Hosiery is a British silk stocking made especially for this House. It has a longer length of silk than is usual with a full covering on the foot and a wide of high-grade transparent silk. The feet are reinforced in extra rows, and these stockings are finished with a fine mesh lace of silk. The most striking quality fine texture, and perfection of fit and finish. In shades of Black, Blue, Green, Grey, Light Green, Navy, Purple, Rose of Shave, Orange-Red, Silver, Tan, White. Size 10 to 14. SALE PRICE a pair 12/11

Business & Co. Ltd., London.

Selfridge's

Sale advertising of a single department of a big store; selected as a specimen demonstrating the difference in treatment when advertising in the weekly instead of the daily Press.

Drapery (Retail)

The space that can be spared for copy in retail drapery advertising seldom allows of more than a few short, terse sentences, introducing the goods, the policy of the house, or a few words emphasizing value, quality, and price comparisons. Crowding of blocks and descriptions (not muddling) is allowable, and in many instances necessary, to feature a

HARRODS

Series of Fine Values in

GLOVES

Among the fine range of values you will find a Glove for every daytime occasion. Never has there been a more splendid array of Gloves in such a limited space, as such as a boundary price.



ALL THESE STYLES

7/11

PER PAIR



HARRODS LTD. KNIGHTSBRIDGE LONDON W1

Harrods

A department store advertisement, included here as a demonstration of good presentation for one class of goods in their drapery section, featuring a "one-price" offer. A good lay-out and ample description of items.

TYPES OF LAY-OUT CONSTRUCTION

sufficient selection of goods to cover advertising and other costs by the sales they attract. Headlines, selling lines, and prices must all be chosen to effect quick turnover essential to this class of trading. As a general rule the firm's name, in type or a distinctive name block of special design, should appear at the top of the advertisement and the full name and address at the foot. This plan is important to definitely

RICH CHIFFON VELVET TEA FROCKS
FOR PRESENT WEAR AT POPULAR PRICES

We have now in stock a large and interesting variety of Tea Frocks of distinctive cut and finish, made by our own makers in a simple and attractive line, and designed especially for present wear.

RICH CHIFFON VELVET TEA FROCKS, for smart and practical and elegant wear, for day and evening, in shades of black, navy and light colors, with and without sleeves, with and without collars, and with and without belts, in a variety of sizes.

PRICE 8/6
Best as appears

Debenham & Freebody
Weymouth Street, Gloucester, London W1

locate the place for purchase, as similar goods at identical prices quite possibly may be advertised by a competitor in the same issue of the newspaper or other publication. The periodical sales incidental to drapery advertising call for vigorous handling, and the headlines, although hustling in character, must be chosen carefully to suit the class of trade. A sale lasting three or four weeks—as is usual with some of the leading London houses—should be planned so that the weight of advertising space booked should be heaviest at the opening and during the third and fourth week. "Remnant Days"—usually once weekly during general drapery sales of medium class goods—should be made the most of to create a fresh impetus to the special trading period.

Gorringes—Stagg and Russell—Debenham

These two whole single column advertisements indicate generally the lines followed by good class drapers when using newspaper media. Of the two, that on the right is the more attractive, but not necessarily the better as a business-getter. Note contrast in sketches introduced, in both cases probably the most suitable for the class of trade catered for. The Mannequin Parade announcement in Stagg & Russell's advt. should also be noted.

Debenham's "Tea Frocks" (from a quarter page in the weeklies) is an example of good work in this section—sketch, lay-out, and copy. Note the secondary item in panel; also that two distinct items of different merchandise should not be given equal prominence, to avoid distracting attention from that chosen as the more important.

GORRINGES
Debenham's
Autumn Fashions

These two whole single column advertisements indicate generally the lines followed by good class drapers when using newspaper media. Of the two, that on the right is the more attractive, but not necessarily the better as a business-getter. Note contrast in sketches introduced, in both cases probably the most suitable for the class of trade catered for. The Mannequin Parade announcement in Stagg & Russell's advt. should also be noted.

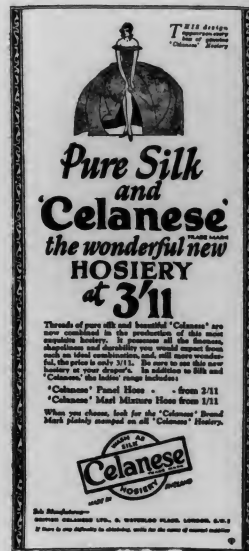
STAGG & RUSSELL
Debenham's
Autumn Fashions

These two whole single column advertisements indicate generally the lines followed by good class drapers when using newspaper media. Of the two, that on the right is the more attractive, but not necessarily the better as a business-getter. Note contrast in sketches introduced, in both cases probably the most suitable for the class of trade catered for. The Mannequin Parade announcement in Stagg & Russell's advt. should also be noted.

These two advertisements appeared side by side, as shown

Drapery (Wholesale)

The word "wholesale" is used here more in connection with the sale of "branded" goods, through the retailer, by the manufacturer direct, rather than the usual wholesale channels and factors—although such goods are very often also distributed through the wholesaler and his travellers in the same way as the "unbranded"



Pure Silk and Celanese
the wonderful new
HOSIERY
at 3/11

Threads of pure silk and beautiful 'Celanese' are now combined in the production of this most expensive hosiery. It possesses all the softness, suppleness and durability you would expect to find in the finest hosiery made, and will wear longer, for the price is only 3/11. Be sure to see this new hosiery at your draper's. In addition to silk and 'Celanese' the latest range includes:

- 'Celanese' Panel Hose - from 2/11
- 'Celanese' Mail Mixture Hose from 1/11

When you choose, look for the 'Celanese' Brand Mark plainly stamped on all 'Celanese' Hosiery.

Celanese
Hosiery

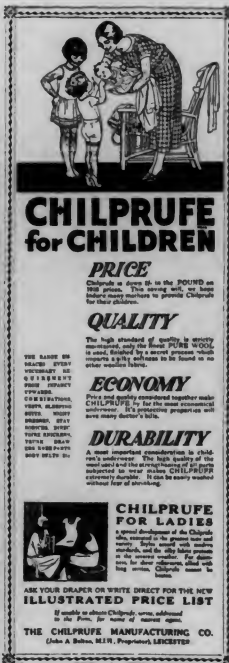
Ask Drapers to show you the 'Celanese' Brand Mark plainly stamped on all 'Celanese' Hosiery.

Ask Drapers to show you the 'Celanese' Brand Mark plainly stamped on all 'Celanese' Hosiery.

Celanese and Chilprufe

are two excellent examples of manufacturers' advertising which, in this class, is usually of a high standard. The *Chilprufe* is exceptionally well balanced, and the right emphasis is given in the copy to those points of interest to women when purchasing fabrics in the piece or as made-up goods. The *Celanese* hosiery advertisement, although not equally effective, is sound as a "seller" with its boldly displayed price figures.

article. When advertising has created a steady demand for a branded fabric or other article wholesalers and factors usually recognize that it is to their interest to supply such goods to order. Support in the Press, as already explained elsewhere, is vital to the successful marketing of branded goods of any description.



CHILPRUFE
for CHILDREN

PRICE
Chilprufe is done in the POUND as well as in the SHILLING. This saving will, we hope, induce many mothers to purchase Chilprufe for their children.

QUALITY
The high standard of quality in every Chilprufe is done in the POUND as well as in the SHILLING. This saving will, we hope, induce many mothers to purchase Chilprufe for their children.

ECONOMY
Price and quality combined together make Chilprufe the most economical purchase. It's economy proportion will save many happy little.

DURABILITY
A most important consideration in child clothing is the durability of the material. The high quality of the material and the perfect finish of the Chilprufe are guaranteed to wear well. Chilprufe is the most durable of all children's clothing.

CHILPRUFE FOR LADIES
A general description of the Chilprufe for ladies, mentioning its quality, price, and availability. It is a most important consideration in child clothing is the durability of the material. The high quality of the material and the perfect finish of the Chilprufe are guaranteed to wear well. Chilprufe is the most durable of all children's clothing.

ASK YOUR DRAPER OR WRITE DIRECT FOR THE NEW ILLUSTRATED PRICE LIST

THE CHILPRUFE MANUFACTURING CO.
(Incorporated in England)



When you adopt the new Cardigan fashion that Paris has welcomed so enthusiastically, make sure that you buy a genuine ALPHA Cardigan. You can buy Alpha Cardigan Cardigans in all the newest colours and in four qualities—Acrylic, Iris, Coralline and Merino. In Stripes—artificial silk and wool—there are two qualities, Silhouette and Dabla. Look at Alpha Underwear and Stockings too. At and in T.H. Dorrington & Co., Leicester, will bring the name of your nearest retail shop.

Alpha CARDIGANS

Alpha

Dignified and well set, although a mass of matter printed in italics throughout does not make for easy reading. Note request for post card for name of nearest retailer.

Educational

In this section I deal with the advertising of books published in the interests of self-education—educational matter issued to inform the public on points connected with goods, the market for which it is desired to extend, is in a different class, and is referred to elsewhere. Good "education" advertisements are by no means of recent growth. Cassell's *Popular Educator*, of Victorian times, may be considered the great forerunner in this class; originally advertised in the Press and on the hoardings roughly half a century ago, and subsequently several times revised and re-issued. The publicity of this kind, put out in those days, in its forceful appeal compares more than favourably with that of to-day. The *Popular Educator* owed its popularity, in a great measure, to a series of sketches and a slogan—"The Child!—What will he Become?"—a number of heads representing by facial contrast a boy's possible career from his schooldays onward. One set demonstrated the rewards of education—an honourable and successful progress, the heads beneath featuring ignorance and failure—the same boy in both cases. The appeal at that time was addressed chiefly to parents; to-day educational advertising is directed more especially to adolescents of both sexes.

The great increase in the publication of purely educational literature in recent years has been remarkable. Current advertisements of "correspondence" courses should be studied for persuasive "talk."

Educational Book Co.

The reduced whole page advertisement of four sets of books published by this company covers all the points that make for successful advertising in this class, both as regards copy and illustrations. It will be noticed that a full style of copy is necessary



When your children ask you

PEOPLES OF NATIONS

Dickens

Harmworth's Universal Encyclopedia

to induce action. The coupons are at hand for filling in, and the page being a composite offer of four different propositions, it has been possible to so arrange the coupons that they can be detached from the paper with the least possible trouble in each case; this is a very important point whenever a coupon forms part of the make-up of an advertisement. In such announcements, were the coupons arranged on the inside corners instead of outside, the percentage of applications would undoubtedly suffer considerably.

Entertainments

The standard of Press publicity representing this section is very low; even elemental knowledge of good presentment in lay-out or copy is usually absent. It is seldom that the advertisements put out are dignified, informative, or attractive; theatres particularly, omit to state their exact whereabouts and leave the vast floating population—visitors from overseas, etc.—to find out as best they can. This is not live business policy; copy-writers should remember this point if occasion arises. The expenditure on entertainment publicity, considering the importance of the subject and its universal appeal, is insignificant when compared with the enormous financial commitments in advertising schemes for selling general commodities. Free notices in the Press are chiefly responsible for parsimony in paid advertising of theatres, variety shows, cinemas, and other places of entertainment. The copy-writer's aim must be to arouse interest by judicious forecasting of prospective enjoyment—good entertainment, comfortable seating, and other amenities that go to make an outing worth while. The lay-out must also help to create this atmosphere—attractive instead of vulgarly arresting. The copy should include just sufficient information to impart the wish to see the performance. Concerts, recitals, and cabaret shows possess excellent material for interesting "copy."

Foods

The aim in planning lay-outs and writing copy for publicity relating to food of every description, should be to make the advertising as appetizing as the product you have to sell. Heavy face type should be used sparingly; borders, if introduced, should be on the light side, and the copy smoothly written. As a general rule the pleasures of the table should dominate and the "talk" supported, where

possible, by some brief reference to any health promoting properties the foodstuffs you advertise may contain. An advertisement designed to increase sales of goods under this category should never be allowed to become a dry and pedantic scientific treatise on food values; the proper human appeal is to the sense of taste first, supported by those two other equally important points of consumer interest—purity and cleanliness, preserved in handling, from the raw material, through the factory, to the purchaser. In certain propositions connected with food the need to stress

*So good—and
so good for you*

Concentrated Nourishment.

- the important thing in preparing meals is to make them "nourishing," and Symington's Soup is concentrated nourishment.
- give your family the food that makes strength and vigor that radiates—"good health."
- that's why you should always serve Symington's Soups which contain valuable proteins—buttens they are made from the finest selected meats and vegetables. Simply add one quart of water to a full packet or 1 pint of water to a ½d. packet and boil 15 minutes, then it is ready to serve.
- say it is the ideal daily family food—remember the name Symington and order today.

British made for British Trade.

Symington's Soups

PRICE
PER
PACKET

1/2d.	1 lb. 4 oz. packet
1/6d.	2 lb. 8 oz. packet
1/3d.	4 lb. 16 oz. packet

PREPARED BY
Wm. SYMINGTON & CO., LTD.
MANCHESTER

At all 4d. packets:
Tinsley, Lough, De,
Hartley, H. & Co.,
Barnes, W. &
Sons, Ltd.,
London, E.C.;
The Great Britain
Stores, London.
Wholesale and Retail
Grosvenor Street,
London, W.

© 1927

Stop at the bar with our Symington's Soups for smoking, soup, meat, etc.


Wm. SYMINGTON & CO. LTD., MARKET HARBOURHOUSE,

matters of hygiene cannot be avoided, yet a sense of well-balanced copy will enable you to avoid loss of interest on the reader's part by introducing a human note in the opening paragraph of your copy.

Symington's Soups

advertisement—from a half-triple column in the dailies—is busy without being confused. Sketches, name block, and border are cohesive in arrangement, and the copy interesting and informative.

The panel with the free offer of a full-sized tin of "Granulated Gravy" and the announcement "British Made for British Trade" are selling points which should be carefully noted, also the caption "So good—and so good for you" and the accompanying sketch.



CARR'S
**TABLE
WATER
BISCUITS**
are the nicest of all
water biscuits.

They are simply ideal with cheese.
Order a trial tin from your stores.
Their crispness and delicate flavour
will appeal to you.

Made only by
CARR & CO. LTD.
CARLISLE

Carr's Biscuits

A 2½-inch single column advertisement, remarkable for "largeness" of appearance obtained by clever lay-out and good use of white space. The suggestion "ideal with cheese" is good salesmanship.

Herlick's

A well-balanced half-double column. The copy is sound and the sketch on modern lines indicates that travellers can obtain the beverage at railway refreshment rooms; good salesmanship.

**CROUTONS
à la HOVIS**

—appetising, and
so good for you!

Little cubes of treated HOVIS, slowly
boiled and infused into soup, are
an everyday—would anybody be
so hearty?—pleasant surprise to the
taste. Whether plain or mixed, HOVIS will
change you with its flavor, health
and strength. It is a food which
promotes healthy digestion with
ease and easy assimilation.

HōVIS

From Dutch


Best Sellers Make It.

HOVIS—most famous in the world.

Bread

Hovis is an instance of appetizing copy and lay-out. The linking-up of "little cubes of toasted *Hovis*, slowly browned" to be added to a delicious plate of soup is good indirect salesmanship by suggestion.

An interesting coincidence is the similarity of the caption—"appetising, and so good for you"—to that adopted in the Symington advertisement, referred to above.



Weather-proof

Remember, if you take cold, it is because you are weak, not because the weather is bad!

Coming home tired, whether from school, shopping or the office, your resistance toward a chill is low. Drink a glass of Horlick's Malted Milk tea, in emulsion bottle or restaurant, and the weather won't hurt you.

Horlick's Malted Milk gives energy, vitality and natural health. It is a food, not a stimulant. Therefore the vigor it gives stays by you for longer periods.

And it will be long before you find a more delicious drink than this blend of malted barley and wheat flour baked with milk.

HORLICK'S

— THE ORIGINAL —

MALTED MILK

Horlick's is made in Slough in England. It is sold by chemists, grocers, etc., at 5/6 and 1/2. The address is Slough, price 7/6. The U.S.A. is Slough, price 7/6. The U.S.A. is

So that you may keep Horlick's a forced sample, we will send you one free if you send us 10 stamps to Horlick's Malted Milk Co., Ltd., Slough, Slough.

Slough, 1/2. In America, it is sold by chemists, grocers, etc., at 5/6 and 1/2. The address is Slough, price 7/6. The U.S.A. is

Send us 10 stamps to Horlick's Malted Milk Co., Ltd., Slough, Slough.

Bird's

This example is extremely good both in lay-out and copy. As a *Custard* advertisement it is another instance of connecting up one thing to assist the sales of another. The copy opens with a eulogy of autumn fruits and directions for cooking, leading on quite naturally to the act of "serving with custard." The illustration is excellent.

ADVERTISEMENT LAY-OUT AND COPY-WRITING

Footwear

The vogue of the short skirt has been responsible for an enormous advance in the boot and shoe trades. Except in heavy footwear for men the preference for shoes by both sexes has practically wiped out the demand for boots. The advertising of shoes for ladies is on a high plane generally, and gives an opening for copy as smart as the shoes themselves. Branded footwear is now the usual policy, and the shops at which the goods are sold are in most cases controlled by the individual manufacturers.

Footwear is a subject that gives the copywriter and lay-out man an opportunity for good



You can touch
her feet
Beauty

When you choose *Seaside Shoes* for your little girl's feet you are not only choosing shoes that will be comfortable and lasting, but also making sure that when she grows up she still has *shapely feet and graceful ankles*. A child's feet can be cramped and weakened by the wrong shoes; and they can be *ruined* in shape and strength by *Seaside Shoes*. Watch your child's feet in *Seaside*. See how well her *anatomy* takes, how *cleanly* her feet *rest* on the ground, how *easily* her young ankles bend the body's

Your little girl will like the look of her four rivet Shores for they are beautifully cut. And you will like the good wear that goes with these good looks.

Young first on left and second on



*For immediate acceptance of the
offer, we have placed pictures
of the agent's drawings.*

*Send a postcard for Illustrated Catalogue
and name of nearest dealer to*

*The company at the head
of the list, which presents an
extensive variety.*

Write to: **WILLIAMS & CO., Ltd.** 101, Colindale Avenue, Wembley, Middlesex. **Post Office Order No. 1**

Lotus—Start-rite—Cantilever

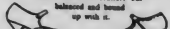
These four examples are excellent. That headed "The Wilsons' Luggage"—from a leading weekly—opens interestingly and culminates in a reference to a new selling point—patent snap and fastener. The "Fashion and Fit" *Lotus* advertisement is particularly neat and sound in presentation, displaying admirable use of white space. "Sensible Shoes for Sensitive Feet" is a well chosen caption. Suppleness is the burden of the copy, which is ably supported by he small illustrations; all three sketches, however, might



FASHION AND FIT

To be shod with Lotus Shoes is to wear the fashionable shape, the fashionable skin, the fashionable shade. To be shod with Lotus Shoes is to walk with ease and attitude and strength—and in a degree of comfort more—

For that is one of the secrets of the charm of the Lotus and Delta Shoes. They combine with beauty the smartest frock. They complete the picture you will make, but they defy the most difficult feet too. Style is not sacrificed to comfort but balanced and blended with it.



LOTUS and DELTA

Lorin, Inc., Stationers and Merchants, 1000 Broadway, New York, N.Y.



Sensible Shoes for Sensitive Feet

[illegible]

Cantilever

Shoes
for comfort lovers
*Comforters are only to be found by a
printed call at a Comforter shop.*
Send word for name of nearest dealer to
COMFORTERS, INC. 250 THOMPSON



have been slightly larger for better effect. The anatomical reference in the latter portion of the copy is quite rightly made the secondary point of interest in an appeal to women. *Start-rite*—the least well-balanced of these examples, but with interesting copy. It is a distinct use: the explanatory sketches at foot reasons—how the instep is supple, and the way ankles are pre-bending inwards by the special steel extension. Such information is conveyed briefly.



"K" Shoes

A pleasing 8-inch double column space—good copy, modern treatment of illustration. Would have been improved by a name block a trifle less in width. The booklet offered is a good point for consumer contact.



The Wilsons' Luggage

The Wilson girls are only going away for two days, but they're taken enough baggage for a world tour! I couldn't resist photographing it when I was down off, and in taking the photograph I got their legs and feet too! You know how exactly they're always turned out? I was particularly struck by their shoes and I find they always go to a Latvian shop for them. (She doesn't say a top!). They were full of praise for the patient Koh-I-Noor map fastener, and the Latvian people have brought us this screw. The screw they pointed out however was simply uninteresting.



The price is 25.5. £ 10.000 245 = 30.5. £ 10.000 in hand Price 20.5
LOTUS & DELTA
Shoes for Ladies

Reprint from: *Journal of Management Education* 21(10):1007-1020, 1997. © 1997 Sage Publications

This second example of the advertising put out by Lotus, Ltd., should be studied in conjunction with that in the opposite page. Note that each style of shoe is identified by number.

TYPES OF LAY-OUT CONSTRUCTION

Bolsern

This vigorous half-double column advertisement is planned on lines adopted by this firm consistently for several years. Its success endorses and justifies the policy of "crowding" for the cheaper classes of goods, which is usually followed for cut price trading and mail order business. In this instance the student's attention is drawn to the diagram of construction—strong "selling" point.

BOLSOM BROS. LTD.

THE FAMOUS 'ONE-DER' FOOTWEAR (Trade Mark)

BOLSON BROS. have spent no expense in producing this marvelous "ONE-DER" Footwear. Every detail is carefully perfected. They are made of the finest leather—selected in Chicago—chosen for comfort and thoroughly reliable. Every pair is fitted with the patent "ONE-DER" Seaweed Wales. We give a guarantee of absolute satisfaction or your money refunded. Each pair is handily worth \$2.15, and can only be obtained at this price.



As a mail order advertisement for men's footwear this is well worth close study. Every inch of the original space this announcement occupied was planned for maximum sales effort; every possible detail is given to induce confidence in ordering through the post. When personal selection is not possible full particulars of the goods are imperative to secure adequate returns in sales.

Fruit

With the exception of canned fruits this section does not lend itself to extensive advertising in an individual sense, the sales field being so general in character and spread over so wide an area. The "Eat More Fruit" campaign dealt with briefly in my "Co-operative Advertising" section is, without doubt, by far the best way to tackle the question of increasing sales of fresh fruit, and the appeal to its health-giving properties



Canadian Apples

This appeal by the Empire Marketing Board in favour of fruit grown within the Empire is well planned. The copy is redolent of a beautiful climate and "golden sunshine," and the reminder that the fruit costs no more than foreign grown is an incentive to buy for patriotic reasons. The type in the original is of good readable size, and the disposition of white space remarkably effective; an excellent advertisement on dignified lines.



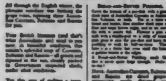
"My Lady" Fruits

On humorous lines with an offer of a book of recipes of ready-to-serve dishes. In its class good publicity easily scanned. An example of the introduction of a comic element without sacrificing "selling." "The finest, ripest fruit the world's orchards can produce" is good copy.

is particularly strong and effective, besides being easily convincing. Canned fruits as a secondary proposition, also have points in their favour—convenience for immediate serving; availability when fresh fruit is not easily obtainable; economy in cost. The consumption of canned fruits is steadily increasing and, although never likely to be as popular here as in America, should lead to increased advertising and opportunities for interesting copy.



**Sunshine & Health-giving
Vitamins from Australia.**



Ask your Grocer for
AUSTRALIAN
CURRENTS
SULTANAS AND RAISINS

Australian Currants

An equally praiseworthy announcement with the added attraction of a figure sketch giving life to the advertisement; a definite invitation from Australia to trade with our kindred. Added interest is evoked by the recipe included in the text; action is suggested by the words "Ask your Grocer." The headlines are excellent, and the attitude of the figure is appropriate to the wording "Just in!" which in turn is eloquent in suggestion.

Furniture

As with many other advertising propositions, selling furniture through the Press is sharply divided into two quality sections. The dealer in genuine antique "period" furniture—Sheraton, Chippendale, Hepplewhite, Jacobean, etc., has a very restricted range of possible buyers. The advertising of such expensive goods, therefore, must be essentially dignified. Copy, if introduced, must be both refined and restrained. The copy-writer must possess a working knowledge of the characteristics of each "type" he deals with, and must be extremely careful in the use of the information he has acquired. Remember, your appeal is to a small but well-informed circle, amongst



South African Fruits

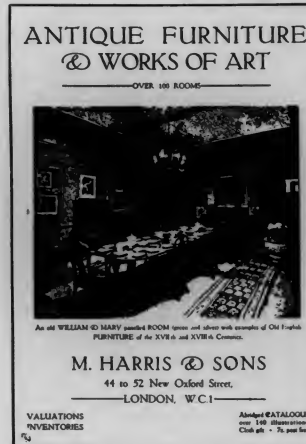
Another fine example of the Empire Marketing Board campaign. A more realistic drawing would have been more appropriate to attract the women shoppers.



Just be sure you say
DEL MONTE

Del Monte

An excellent advertisement of canned fruits emphasizing the quality of the brand. The idea of a sketch showing the container and its label, though conventional, still holds good as a dependable selling aid. Note repetition of label design surrounding slogan.



Harris & Sons

A fine presentment reflecting the high quality of the business. Note that the catalogue is priced at seven shillings; this charge ensures applications being restricted to those really interested and leads to definite orders.

whom are famous collectors who rank as connoisseurs of antiques generally. The safer plan is to illustrate the advertisements from actual photographs of the goods, merely adding brief and accurate descriptions; prices are seldom quoted. The typography of the announcement should be clean and light in character, and the lay-out planned for plenty of white space. Ornamental borders of "period" design in keeping with the furni-

ture advertised are appropriate so long as the decorative embellishment does not become the dominant feature; a double 13-point rule set close is frequently quite suitable. Only the best class periodicals and newspapers are effective channels for this class of publicity. The more popular "modern furniture" announcement, which includes the productions made in "period" styles, both on the score of quality and price, can be advertised profitably in the general Press. The space can be more fully occupied with blocks and "selling" copy and prices boldly displayed, together with elaborated descriptions. Where deferred payments enter into the proposition the system should be made clear beyond question; ambiguity rather suggests doubt and suspicion, fewer inquiries, and loss of sales. The offer of a catalogue sends up the percentage of inquiries, many of which may be nursed into orders if carefully followed up.

Should your work deal with the combination of furniture and furnishings, interior decoration, colour schemes, and so on, you have a wide and fertile field on which to base your copy, more especially should you have the opportunity to prepare a booklet on the subject of house furnishing generally. Whether for Press advertising or for booklet or catalogue purposes, study your proposition carefully so that you may be sure of your points.

Certain establishments undertake to build, decorate, and furnish a house throughout;

[illegible]

Staples and Berkeley

The first is probably the best advertisement of its class on record. The second is sound seasonal advertising; free delivery and a guarantee are points to be noted.

also to plan and lay out gardens appropriate to the design of the building.

The illustrations in this section have been chosen for their excellence as examples of good "selling" advertisements. The "Staples" announcement makes clear the technical construction of the mattress sold under that name, without entailing the slightest effort on the part of prospective buyers. For this reason it should be closely studied as a simple demonstration of how to treat a technical subject in a way to interest a public usually indifferent to such appeals unless the principle of the construction is visible at a glance.

An interesting point in connection with the *Berkeley* advertisement is that a most successful business has been built up and a steadily increasing demand created for upholstered furniture under this registered trade-mark.

**ALL ENGLAND COMES TO DRAGES
FOR FURNITURE!**

The following authentic transactions selected from a single day's trade show how the liberal terms and friendly spirit of the Druggs Way bring customers to London from all over the Kingdom. These terms of payment given to others will gladly be given to you. That's why these specimen transactions are published—one of them may be just what you want exactly.

[illegible]

DRAGES
HIGH HOLBORN · LONDON · WC
GEN. MANAG. JR. GUYTON, 100, MARK LANE

Open line 0 is also available between 10:00 a.m. and 1:00 p.m. on weekdays.

Drages

Selected in illustration of a new and convincing departure in "instalment" advertising. Note the business contact—the inquiry coupon for free book.



The Stopometer

It's rather a pity that you can't fix on a Buoyant Chair a little contrivance like the speedometer on your car, which would tell you at the end of an evening or at the end of the year how far you *haven't* gone—how much you have "stayed put" and rested and relaxed and repaired your muscles and your nerves. But it isn't pos-

sible. You can measure mileage but you can't measure meditation. Still, when people tell you that the age in which we live is terribly restless, don't forget that it is also the age of the Buoyant Chair, which is always "in it," always keeping the fire warm; steadfast and immovable in the faith that there's no place like home.

BUOYANT
EASY CHAIRS and SETTEES
Most good Furnishing Houses sell Buoyant Chairs
Prices from Six Guineas

Buoyant

Excellent ; a point to note is that the same sketch was used over a long period with frequent changes of headline and copy.

Starting many years back with an advertising campaign offering a *Berkeley* Easy Chair at a standard price, the name is now also associated with complete suites sold under the same brand. Continuous publicity, rightly planned, is responsible for successfully placing on the market such an article of general use as an easy chair and the stabilizing of a demand impossible to accomplish except under a name easily recognized by prospective purchasers of the goods. High standard of quality is, of course, the prime factor in such methods of marketing.

Gramophones and Records

The bulk of the advertising in this class is put out by three or four leading makers. With the recent introduction of electrical recording the trade in records has received a fresh impetus and this development is an effective counter to the increasing popularity of "listening-in" on the wireless. The three examples shown here should be studied in conjunction with the ACO "trade" advertisement on page 79.

VOCALION RECORDS

Music lives again on VOCALION RECORDS

The only full toned scratchless record—and the cheapest

Two Prices Only
Pink Label 12 inch 5/6 • 10 inch 4/4
Blue Label 12 inch 4/6 • 10 inch 3/4

VOCALION
GRAMOPHONE CO. LTD.
LONDON W.C.2

Vocalion

Reduced from a full page in a national daily. Cohesive in arrangement the circle of portraits focuses the attention on the copy, the sketch at top being sufficiently important to form the leading unit in attracting attention; the boldly displayed line "TWO PRICES ONLY" is an important point. Note the use of the title corners of the newspaper supplementing the whole page display. The advertisement for the "Sea Shanties" series of records is bold and appropriate.

SEA SHANTIES
With the Tang of the Sea

That's gone to Hiss and Billy Boy.
Bowed for the Sea Captain and Bowed the crew down.
Dancehall and Johnny come down in Hiss.
A long time ago and then come before.

Exclusive Recording By
John Buckley and Chorus

Blue Label 10 inch 3/4
VOCALION
Blue Label 10 inch 3/4

VOCALION
GRAMOPHONE CO. LTD.
LONDON W.C.2

Famous Violinists.

Back to the quality of recording and to the tone of recording. "His Master's Voice" Gramophone and Records Ltd. is the only company in the world that can do this.

Mr. BARTON
Mr. ELMAN
Mr. GRIFFITHS
Mr. HUGHES
Mr. J. B. LEECH
Mr. M. J. M. M.
Mr. N. J. M. M.
Mr. O. J. M. M.
Mr. P. J. M. M.
Mr. Q. J. M. M.
Mr. R. J. M. M.
Mr. S. J. M. M.
Mr. T. J. M. M.
Mr. U. J. M. M.
Mr. V. J. M. M.
Mr. W. J. M. M.
Mr. X. J. M. M.
Mr. Y. J. M. M.
Mr. Z. J. M. M.

The NEW His Master's Voice

Gramophone and Records Ltd.
LONDON W.C.2

His Master's Voice

A full page from a high class weekly, well laid out and well displayed; suitable sketch and decoration, ample white space, effective typesetting, and sound copy.

Hotels and Restaurants

There is an opening for vast improvement in this section of publicity. Current advertisements are devoid of any real welcome to the traveller, who either has to choose his temporary residence without any definite knowledge of the amenities his choice will provide, or to book rooms on the recommendation of some friend or acquaintance. Good strong copy, giving a clear indication that a cordial welcome, real comfort, good cooking, and efficient—not servile—attendance awaits the visitor, are some useful "selling lines" for hotel advertising. The many attractions

of modern restaurants, with their sumptuous appointments; their dance arrangements and cabaret entertainments, if well advertised, would bring still greater prosperity to such establishments. The more homely places for "dining and wining" also have points, which, if set out in the right way, would increase patronage, and what is still more important, profits.

The student will find it excellent practice to choose current advertisements in this section and recast them on the lines here briefly indicated, keeping to the exact sizes of the originals.

Household

The smaller details of household needs are reserved for this section, the more important—soaps, sewing machines, sweepers, and other labour saving contrivances—being dealt with elsewhere. The advertising of polishes is, perhaps, the most open to improvement in this class, and this commodity should give the student or advanced copy-writer an opportunity for effort to produce stronger and better ideas for sales increase through the Press.

Other articles for household use—soft goods—will be found included in the demonstration examples in the department store and retail drapery sections. This class of merchandise is known generally as "Manchester" goods—sheets, pillow-slips, bedspreads, casement cloths and allied household needs. In preparing copy for such advertising the buyer of the section concerned supplies the advertising department with descriptions and prices. In editing these all trade terms unfamiliar to the public must be deleted. To give two instances—the term "Manchester" is meaningless as applied to goods in an advertisement, and, selecting an instance from the hosiery department, the trade word "sox" must be watched

for. "Hkfs" for handkerchiefs is another to beware of; avoid all abbreviations.

**SAYS VERSATILE VIM —
"LET YOUR HARD WORK BE"**

**DON'T DO IT YOURSELF —
GIVE THE JOB TO ME!**

Vim

A popular illustrated appeal. The use of a character such as "Versatile Vim" is particularly valuable when the name of the goods is embodied, as in this instance.

Household—(continued)

Aladdin

An effective lay-out and copy argument for the use of paraffin lamps, which has been instrumental, with others in a concrete scheme, in producing a big demand. Eighty candle power of light from ordinary paraffin is claimed—a selling point that might have been set in display type in explanation of the headline—“That Wonderful Light Again!” The copy is interestingly written and the case submitted on behalf of oil lamps becomes a strong appeal, especially to householders in districts where gas or electric light is not readily available. “Costs less than one farthing an hour” is a winner as an “economy” point.



**THAT WONDERFUL LIGHT
AGAIN!**

[illegible]

Aladdin

INCANDESCENT PARAFFIN LAMPS
Write for particulars and for your nearest list of stockists to:
Aladdin Industries, Ltd., 200 Aladdin House, 114 Southwark Street,
London, S.E.1
Or Sir Edmund Beckett, 41 Mark Lane (near Old London Bridge), E.C.3



Zebo Grate Polish

One of an excellent series—effective lay-out and well disposed white space. The copy if set slightly closer—i.e. thinner leads between lines—would have bulked more pleasingly as a grey mass or half tone between the heavy sketch and name block; less space through closing up of text would be compensated by a trifle more white space at extreme top and foot inside border. Good as this is as an example of the proper use of white space, its selling power does not reach the maximum; the sketch would be equally appropriate for advertising fire-gates. It illustrates the difficulty the student is likely to meet with in his efforts to focus attention on one subject, and that only.

Rawlplugs

A "utility" advertisement that hangs together well, and a good seller because of its straightforward copy and its quoted prices. The matter being enclosed in the panel ensures white space on the left to lift the advertisement from its surroundings in the newspaper's advertisement pages. The script lettering "Fix it yourself with Rawlplugs" stands out boldly and clearly; it is an attractive as well as an active caption. In the copy the words "there is a Rawlplug for every size screw" are sufficiently important to deserve the emphasis of a "displayed" line, as they at once set aside the possible thought that these plugs need special screws. The name block is neat and businesslike.



Fix it yourself

*Halex*

Illustrating one pattern toothbrush of a series. The drawing and the name block are both to be commended. The lay-out is good as a study in single column planning. The name block "Halex" is clearly drawn in pleasing script characters.

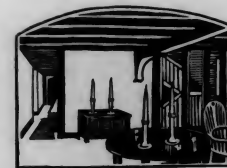


Halex
BRITISH MADE
TOOTHBRUSHES

No. 2 HALEX is the popular size and pattern, neither too soft nor too hard. Four rows of medium bristles, cut concave or straight. Xylonite ivory handles or five different colours - 1/- In the Red and Black "Halex" Showcase on your Chemist's counter is a complete range of toothbrushes providing the right brush for everybody.

Made by The British Xylonite Co. Ltd., Hale End, Essex.

6 PATTERNS 6 SIZES 6 PRICES



"NELL GWYNN"
Antique Candles

The charm of these candles lies in the beauty of their colours, the stately dignity of their shape and the clarity with which they burn.

As a finishing touch to any decorative scheme, be it period or modern, there is nothing so suitable as Nell Gwynn Candles.

33 ART COLOURS

Most high-class Stores stock Neff Gwynn Candles.

PRICES

12 inch	75.	6d.	rose in box	25.	qd.	four in box
10 "	75.	3d.	"	25.	3d.	"
8 "	75.	3d.	"	25.	3d.	"



"Nell Gwynn" Candles

A half page from a weekly, well set and well illustrated. The cutting off of the "OUR NELI" section at foot is rather too definite as it tends to cut the advertisement in two. A narrow simplex or a close dotted rule would have been a better choice. The student should note the weakness of the script lettering in this advertisement in comparison with the strength of that in the "Halex" announcement.

Insurance

Until recently the advertising of insurance has been notable for the information it has not contained. A statement of assets and liabilities, year of establishment, the kind of policies issued mentioned by name only, has been regarded as all that was necessary. We now find certain of the leading companies realizing the fact that the things that matter are what interest the public—what benefits accrue if certain policies are taken up; what premiums are payable, and other points that make insurance or assurance, worth while.

Insurance advertising quite



IF you are a girl earning your own living you naturally are looking forward to the time when you may marry or can buy a business of your own.

BY setting aside a small proportion of your earnings now, either monthly or each second month, for the next fifteen or twenty years, say, you can make certain of three things—

1. A cash sum down when you marry which will help you to buy your trousseau, etc.
2. A larger cash sum in addition later on, with which you might start in business for yourself, or
3. An income, paid quarterly, for the rest of your life, whether you marry or remain single.

A FEW shillings put aside weekly and invested in an "Every woman" policy with the Prudential will secure you these benefits. It is not much with which to buy independence, and there is no medical examination.

Get in touch to-day with the nearest representative of

THE
PRUDENTIAL
ASSURANCE COMPANY LTD
Of course to the CHIEF OFFICE
Holborn Bars, London,
E.C.1.

Prudential

Good style lay-out with a definite message to the public has produced exceptionally good results for this company.

ADVERTISEMENT LAY-OUT AND COPY-WRITING

easily can be made attractive, informative, and effective in securing results. There is no reasonable argument to be advanced for the retention of the old style form of publicity—meaningless, and therefore sheer waste of expensive advertising space. Neither need it be otherwise than dignified in presentment of facts that encourage inquiries. That recent insurance advertising on more modern lines than previously has been eminently successful, is a fact within the knowledge of the writer. To deal with facts and figures in an interesting way so that the uncultured as well as the cultured can grasp without effort the benefits of insurance, is the copy-writer's chief problem in this class.



Life's Responsibilities begin—

Marriage has been arranged. The end of the story in fiction—but real life is beginning. A new chapter of romance & new life new responsibilities. The thoughtful man gives serious consideration to the home he is making for her. That is one of his most important moral obligations.

From the day he pays his first premium on his whole-life policy, his life is insured for life. After 30 years he will have no more premiums to pay and if anything happens to him, those he leaves behind will receive from him the accumulated profits.

You ought to be insured in this way. Write at once for particulars applying to your own age.

FRIENDS PROVIDENT & CENTURY LIFE OFFICE

Friends Provident

A further example of the modern trend of insurance publicity to reach out for business on sound "human interest" lines. The attention-compelling illustration is excellent both in choice of subject and execution. The opening words of the copy grip the reader's attention.

Jewellery, Watches, Plate, and Fancy Goods

The division of class is perhaps more pronounced in these sections of trade than in any other selling goods direct to the public. Expensive jewellery and high grade fancy goods—costly hand bags and travelling cases with gold mounted fittings, for example—must be advertised on very different lines to those employed for selling cheaper wares through the average retail jewellers, or for mail order trade. In the first case dignity in lay-out and restraint in copy must be the keynotes; catch phrases are out of place in this class of publicity. The higher the quality of the goods the less need is there for "copy" beyond a plain description of the article or articles included in the advertisements. Beware of making your descriptions too fulsome by the use of unnecessary adjectives. Generous white space is important; the blocks illustrating the goods should be exceptional in quality, and the entire lay-out well balanced, inviting, and suggestive of the superlative nature of the goods.

The advertising for medium class trade, whether for shops or mail order must be conducted on more popular lines. Usually as many items as can be included in the space is the right policy, the appeal being price first, quality second. Full value for money is a point you must stress in your copy—the suggestion of cheap prices and cheap quality would be fatal to sales. If the trading depends entirely on post orders, well filled space is needed more than ever, and the copy must be persuasive; shop trade being ruled out, your advertisements have to produce sufficient orders to cover cost of space, cost of goods, and a reasonable profit. Success in most mail order propositions pivots on orders received through inquiries for catalogues rather than on direct sales of the actual goods

TYPES OF LAY-OUT CONSTRUCTION

advertised which, to secure a high percentage of applications for a full list, must be selected carefully from the most attractive lines in the catalogues. In your advertisements do not

omit to stress the fact that the full list contains "a host of equally interesting bargains"—if you can do so truthfully. If bulky, state number of pages.

REGENT PLATE
lasts a lifetime and longer

There is a large range of Regent Plate articles made specially to meet the needs of the modern home. Full particulars sent upon receipt of your requirements.

REGENT PLATE (Registered) is the highest quality European-made. Only the finest nickel-silver is used in its manufacture and it is plated with three heavy deposits of pure silver, thus ensuring unsurpassed durability in use.

PLATE	Thompson	W. & A. Smith	W. & A. Smith
12 Table Forks	2 10 0	2 10 0	2 10 0
12 Table Spoons	2 10 0	2 10 0	2 10 0
12 Dessert Forks	2 10 0	2 10 0	2 10 0
12 Dessert Spoons	2 10 0	2 10 0	2 10 0
12 Tea Spoons	2 10 0	2 10 0	2 10 0
12 Tea Forks	2 10 0	2 10 0	2 10 0

Illustration of a spoon and a fork.

The GOLDSMITHS & SILVERSMITHS COMPANY LTD
only address
112 REGENT STREET, LONDON, W.1.
(HOUSE STREET)

Goldsmiths and Silversmiths

Well balanced with drawn lettering at foot in keeping with the idea of quality. Suggested improvement, shift the squared-up blocks of copy slightly to centre and line up with heading and name block.

LEATHER GOODS OF DISTINCTION

Illustration of a leather bag and a leather case.

Cartier's
NEW DEPARTMENT FIRST FLOOR—
78-8 NEW BOND STREET, LONDON, W.1.
Telephone: GERRARD 3716

Cartier's

This depends upon simplicity for effect—thoughtful arrangement of white space and restricted copy. Note that prices of these obviously expensive goods are omitted. Lay-out generally indicative of exclusiveness. Reduced from a half-page in a weekly.

Every Woman
ENGAGEMENT RING

Illustration of various engagement rings.

Bravingtons
KINGS CROSS

Bravingtons

Good example of medium class jewellery Press advertising. Adherence to a similar style for years argues this as successful publicity. The popular appeal "Every woman sees a home through her engagement ring" is a good slogan used consistently by this firm.

Motor-cars etc.—(continued)

available, "service" is a good line to emphasize—quick delivery, expert overhaul before dispatch, etc. When advertising in the general Press keep technical points secondary to the main copy, which should treat of the use of the car for touring or for business; the exhilaration of open-air travelling; durability of construction; low cost of upkeep, and any other points claimed for the car or machine you can make use of as a lever for sales. In short, make your lay-out attractive and dignified. If you introduce a photograph or sketch let the block be large enough to show details clearly. Write your copy according to the class you approach; this is determined by the price of the car, cycle or accessories you advertise.

This section of advertising activity bulks very largely indeed in the huge annual expenditure on publicity in commercial interests, and the continued rapid yearly increase in the use of motor vehicles for business and pleasure will demand a correspondingly big development in competitive advertising. The student should therefore pay particular attention to the openings in this direction that may develop in the future. If you can handle a car or motor-cycle and are an enthusiast, given the opportunity, your copy should be convincing as well as practical. Yet, always bear in mind that it should appeal to those who do *not* own a car or cycle; write your copy accordingly.

Dunlop

Strong in lay-out, copy, and illustration. In contrast to the *Morris* technique appeal the opening matter is based on "enjoyment." Note the insistence on the tyres rather than the car in the sketch, and the excellent *Dunlop* slogan at foot. The *Dunlop Road Guide* advertised in the concluding paragraph of the copy is one of those admirable "Service" developments now to be met with in certain sections of trade. The book is no doubt well worth the money, and even if cost of production only is covered by the sales it secures permanent publicity for the firm.

DUNLOP
the perfect tyre
means
the most enjoyable
motoring

THE amount of real enjoyment you can get from your car depends upon your being able to ride anywhere—on any roads, in any weather—care free and confident that your tyres are safe and that you are trouble free.

Don't choose your tyres in a haphazard way. Ask the advice of your local dealer or garage proprietor. He will most certainly recommend you to fit Dunlop Tyres. He will be glad to show them to you and give you all the information in his power as part of his Dunlop Service to motorists.

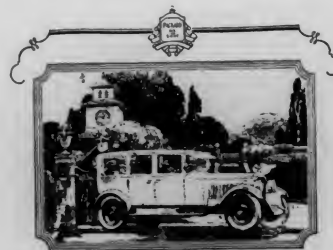
No matter what make of car or motor cycle you own—whether British or foreign—there's a Daimler Type that will give you longer mileage, more comfort and greater safety than any other type, and you have the added satisfaction of knowing that your money stays in your own country—you help to keep 14,000 British workers steadily employed and so help to reduce the cost of the dollar.

Buy the New Edition of the DUNLOP ROAD GUIDE. The All-British Road Book that contains just the information you need. Parking places—New Town Plans—Revised list of Restaurants and Hotels. Price 5s. Net. O.G. Booksellers.



*fit Dunlop
and be satisfied*

BUNLOP RUBBER CO. LTD. BIRMINGHAM - BRANCHES THROUGHOUT THE WORLD



PACKARD

All Models Reduced in Price

The Packard has so often been described as "The Millionaire's Car" that it seems almost a sacrilege to stand beside it and discuss its price. However, the new prices now appearing certainly bring the Packard within the reach of a still wider field of discerning men and women. Whilst it can never be said that there is anything cheap about a Packard, yet the 6-cylinder Saloon de Luxe now costs very much less than a thousand pounds. Price reductions of other models in proportion.

Send for catalogue.



SERVICE STATION
London Andrews,
Hendon, N.W. 9

Conrad M. ... Conrad W. ...

3770 1/2 ROOM
1000. Pleasant
Location. 1/2

"ASK THE MAN WHO OWNS ONE

Airway Travel is safe

The principal Life Assurance Offices have recognised the safety of travel by British Imperial Airways

THE recent decision of practically all the Life Assurance Offices, whereby ordinary life assurance policies now cover all risks of fatal accident to travellers on **BRITISH** cross-channel Airways is a convincing tribute to the safety of travel in the machines of Imperial Airways Ltd. the only British Air Line to and from the Continent.

Every day, before being put into service, each Imperial Airways machine is inspected and passed by Inspectors certified by the Government Aeronautical Department.

Travel by

IMPERIAL AIRWAYS

between LONDON, PARIS, BASLE, ZÜRICH, GENEVE, BRUSSELS, COLOGNE, AMSTERDAM, HANNOVER, BERLIN.
Ask for full particulars from any Travel Agency or write or phone to the Company.
IMPERIAL AIRWAYS LTD., The Air Port of London, CROYDON
Telephone: "FLYING CROYDON"



Packard

High class—a good, cleanly laid out 10-inch triple column newspaper advertisement—an appeal based on “reduction in prices.” The triangular setting of the copy emphasizes the white space on each side and leads directly to the slogan at foot, “Ask the man who owns one.”

Clincher Cord Tyres

Well set, good copy based on "mileage." The "comparison" sketch ramming home the guarantee is definite and easily grasped.

Imperial Airways

Included here rather than in a separate section ; motoring in the air is, after all, actual in fact. The advertisement is excellent.



Passenger Transport

Press advertising for passenger traffic bulks largest in the interests of the "tubes" and motor omnibuses. Tramway traffic makes a good third, yet none of these three means of rapid transport from one point to another is assisted by Press publicity to an extent that reaches anything near that of campaigns for the sale of staple goods. The opening for good copy to induce the general public—as distinct from those travelling daily to and from business—to make more frequent use of the facilities provided by the network of underground railways, and the wonderful diversity of routes available to passengers using the motor buses and trams, is extremely broad. The pleasure side of the proposition—the swift conveyance by tube to places outside the greater London area—is full of material for interesting copy. The open-air journeys by motor bus and electric tramways, by routes winding through crowded industrial areas to picturesque country districts, also give an impetus to the copy-writer who seeks subject-matter that enables him to combine strong human interest with his "selling" talk, which he must always remember is the base of his efforts. The urge to travel, supported by economical expenditure, the pleasure goal, the children's health and other sound reasons for doing so, is a theme as fascinating as the copy-writer is likely to have the opportunity of dealing with. London and its surrounding country provide points of interest as useful for advertising purposes as any connected with propositions for travel abroad; the appeal is wider and the subject affords infinite variety of treatment both for the lay-out man and the copy-writer.

The rapid development of passenger transport by chars-à-bancs affords interesting points for conjecture. These vehicles have been increased in size, comfort, and convenience, and may eventually call for expert advertising as competition becomes still more acute.

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Pleasant DREAMS OF THE "TWELFTH"

...of the thousands of brass that have fallen to your gun—just as in bed at home. Yet you have travelled 400 miles to Scotland in one of the East Coast Sleeping-Car Expresses which leave King's Cross every evening for Edinburgh, Glasgow, Fort William, Aberdeen, Leamington, Perth and Inverness. They are perfectly appointed for sleep.

By day the "Flying Scotsman," other Restaurant-Car Trains and a Pullman Train leave at convenient intervals.

As the "Twelfth" approaches, arrangements are in good hand. You get retired to bed only. Applications for accommodation should be addressed to the Station Master, 4 & 5 St. John's Cross Station, E.C. 4.

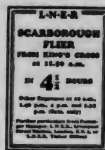
KING'S CROSS for SCOTLAND

SHORTEST
and
QUICKEST



L.N.E.R.

These two advertisements (8-in. and 3-in. single column) are both good publicity; the body matter of the 8-in. would have been more easily readable had it been set a size larger. The smaller one is an instance of good use of limited space, and in this respect is a better advertisement than the larger one. Great variety is shown in the advertising put out by this Company. An additional example is given on page 65 as a demonstration of publicity on "reader" lines.



REFLECTIONS

Memories of a happy day on the river. Taking life easily for a few hours in a punt. Just a little work with the pole now and then, but mostly a lazy drift down stream with a pause for a picnic lunch in the shelter of the river bank. Then, in the cool evening, the return journey on the moon-silvered water.

Why not arrange this pleasant programme or, if you have done it before—do it again? There are many ways to the river—Bus Route 330 will take you from the Strand to Richmond or Teddington; Route 330 runs from Putney Bridge Underground Station to Kingston; Route 27 from Highgate to Twickenham, and so on.

UNDERGROUND

Underground

(Two half double column advertisements.) "Reflections" is exceptionally attractive besides being novel in treatment. Its main theme is rather directed to create extended traffic by various motor bus routes which are also controlled by the "Underground" combine. The "Word in Season" advertisement, dealing with the advantages of "season" tickets, is terse, sound in construction, and well set in suitable size type for quick reading.

5—(6082)

A WORD IN SEASON

A SEASON TICKET is cheaper than the cost of taking separate tickets every day.

A SEASON TICKET saves time. There is no delay at the booking office or ticket barrier.

A SEASON TICKET enables you to travel as often as you wish. Your pleasure-riding is free.

A SEASON TICKET in your pocket gives a sense of freedom and helps to create regular habits.

MONTHLY AND QUARTERLY "SEASONS" ARE ISSUED ON DEMAND AT UNDERGROUND STATIONS FOR THE PRINCIPAL JOURNEYS

GET ONE TODAY

UNDERGROUND

By 1904

It is fitting to place on record here that "London's Underground" was the pioneer company in raising the standard of railway advertising, more especially in the direction of poster publicity. Both in poster and Press advertising the great trunk railways have effected vast improvements in recent years and a similar advance is to be remarked in the production of handbooks to encourage the use of the facilities their lines offer for passenger transport.

55

*Cheap
Fares
for all*

2,000,000 Passengers a day travel by L.C.C. Trams, which afford the widest facilities at low fares.

500,000 journeys a day are made with
RETURN TICKETS

Ordinary return fares are: 5d. for 3d. single; 6d. for 4d. single; 8d. for 5d. single. To save time there are transfer facilities for 6d. and 8d. return journeys between suburbs and Central London. At an early date complete facilities will apply to 5d. return fares.

FROM DISTRICT OF	BOARD THE FIRST CALL AT
Batham, Tooting	Tooting, Kennington, & New Cross
Wimbledon	(or Lambeth) Wandsworth
Norbury, Streatham	Streatham, Brixton
	Streatham, Wandsworth
Norwood, Herne Hill	Brixton or Camberwell G.
Peckham Rye, Dulwich	Camberwell Green.
and Catford	
Abbey Wood, Woolwich	
Greenwich, Lewisham, Catford, Brixton, Forest Hill	New Cross
Hamstead, Purfleet's Hill Pk.	
	Kings Cross.
Highbury, Holloway	Archway Tavern for Mortgage, Highbury for Census Hall.
	The Angel for Census Hall.
Manor House (Finchley Pk.)	Bells Pond Road for Mortgage, The Angel for Census Hall.
	Dalston Junction or Bells Pond Rd. for Mortgage, Shoreditch for Mortgage for Holborn.
Stamford Hill	Hockney
Lynton, St. Bridge, St. Clapton	

Other transfer facilities are available between Suburbs and Central London points not provided with direct services. In addition, a return passenger who travels to one Central London point may return from another. The ticket gives full information.

Return Tickets—save time, save money and give choice of routes in both directions.
Workmen Journeys.—Return facilities as described above apply to **4d.** and **6d.** fares.
For Several Journeys.—Ride at will for 1st class all day. Board any car and change anywhere in London, Leyton, Wimbeldon.
For mid-day travel from Monday to Friday the fare for a single journey is **2d.** all the way, with longer **1d.** stages.

Children under 14 pay 1d. for 2½ miles and 2d. for any distance. 1d. at mid-day Monday to Fr'y.

The cheap farm apply to 164 miles of route in London, Leyton and Winkleson. This area is shown on the Tramways Map, for free copies of which apply to any Inspector or Registrar, at an I.C.C. Tramways Meeting.

L.C.C. TRAMS
UNDER COVER ALL THE WAY

L.C.C. Trams

"Under cover all the way" is a good "selling" slogan for the bad weather season. The subject of "Cheap Fares for All" is, however, dealt with in too much detail, the only excuse, perhaps, being the possibility of an advertisement of this kind being kept for reference by those interested.


Patent Medicines, etc.

Except in publicity connected with the more common ills most people are liable to, the advertising copy for patent medicines, surgical appliances and allied goods, should be written in all seriousness. The virtues of a mild aperient may safely be associated with sketches of humorous character, as has been abundantly proved by a certain outstanding example—Kruschen Salts. Patent medicines, however, of the kind intended to relieve complaints recognized as possible forerunners of serious trouble, if neglected, must be handled with great caution. Enthusiasm in writing up the copy, whether for Press advertising, circulars or booklets, must not be allowed to advance exceptional claims for the specific which cannot be substantiated. Any medical "talk" must be strictly accurate in relation to the complaint for relief of which the medicine or other preparation is intended. The startling headlines used in the past are no longer considered necessary to sell patent medicines, which have now gained the confidence of the public to a far greater extent than ever before. Exaggerated claims are no longer accepted in such good faith as in earlier times; the advertising is generally cleaner, better, and consequently more convincing. A good, plain statement of the uses and benefits of the specific advertised is a sounder selling policy for creating permanent business than any of the old-style imitations in print of the methods of the quack medicine vendor of street corner notoriety, associated with the later period of the last century.

Medicinal preparations provide a vast advertising revenue for newspapers and periodicals, and the field is ever widening. It has not been possible to include in the examples illustrated certain other advertisements of equal merit. The selection is, however, typical of the best in this class.

TYPES OF LAY-OUT CONSTRUCTION

flu
VERSUS
WINCARNIS
Infernos sagt = f. will =



**17 MEN DOCTORS
MAY RECHOOSE
WPC**

London, 15 Feb. 1926.

A **DOCTOR** who has been a member of the **WPC** for some time has written a letter to the **WPC** in which he says that he has been a member of the **WPC** for some time and that he has been a member of the **WPC** for some time.

A long series of letters have been sent to the **WPC** in which the authors of the letters have said that they have been a member of the **WPC** for some time and that they have been a member of the **WPC** for some time.

The **WPC** has been a member of the **WPC** for some time and has been a member of the **WPC** for some time.

WPC has been a member of the **WPC** for some time and has been a member of the **WPC** for some time.

WINCARNIS

"The Wine of Life"

Large Size 2/- Medium Size 1/-
From Wm. Marshall, Limited, Green and Chester

Wincarnis

Good "medical" advertising which took advantage of the prevalence of influenza at the time it appeared; always a policy that makes for increased sales. The four lines in italics form a vigorous foreword to the main copy.



Does your morning train

[illegible]

Kruschen Salts
prevent constipation and rheumatism



ON WITH THE DANCE

Life goes with more of a swing-to-day than it did fifty years ago. And with every quickening of the pace since then the morning glass of Eno has become more and more a wise rule of living among sensible and successful people. For Eno helps your system—gently and safely—to free itself regularly of its daily waste. And so keeps you always fresh and cheerful in spite of busy days and late nights.



(continued)

Miss Justine Johnstone



The Famous Actress, Film Star and Beauty Specialist
writes:

"THE greatest factor in the acquisition of beauty is Good Health, therefore I want to pay my tribute to Phosferine, for I find that its regular use fortifies me against both mental and physical strain. As you know, I do a tremendous amount of film acting, and I was Leading Lady in that charming little comedy 'Polly Preferred.' To keep one up to the pitch without feeling of lassitude, believe me, Phosferine is the tonic."

PHOSFERINE

The Greatest of all Tonics for

Influenza	Neuritis	Laminitis	Nerve Shock
Debility	Maturity Weakness	Neuritis	Melancholia
Indigestion	Weak Digestion	Fatigue	Rheumatism
Stomach Problems	Mental Exhaustion	Brain Fog	Headache
Exhaustion	Loss of Appetite	Anemia	Sciatica

From Chomsky, 1965a and Tuller. The 2½ also contains nearly four times the 1½ as

Phosferine

An instance of the use of testimonials in this section; a very old and still successful policy in "patent medicine" publicity.

Eno's and Kruschen

Selected to show contrast in the advertising of two propositions in the same class. The first, although planned on pleasing lines, is based on entirely different ideas. Both represent good publicity, and the latter is an instance of success based from the start on the policy of humorous treatment of a subject hitherto dealt with on more serious lines. The headline in the *Kruschen* advertisement, as well as the sketch, is a decidedly original angle of approach and the example is inserted here chiefly for that reason.



WOMANHOOD

THE DUO-ART PIANOLA PIANO

bestows the great gift of music—a priceless asset

THE AEOLIAN COMPANY LTD
Aeolian Hall, New Bond Street, London, W1.

A running commentary on this Aeolian advertisement which appeared in the weeklies, will be found on the previous page. It forms one of the "prestige" series issued by this firm, a second example being shown in the page opposite. The illustrations are from drawings by well-known artists.



BLÜTHNER

The Stradivarius of PIANOFORTES

A few sound-hand made, thoroughly tested, delivered as new, and guaranteed for 10 years, are at present available at very advantageous prices.

Remember that for the past 60 years Blüthner Pianofortes have held an unrivalled position in the musical world for their remarkable tone-quality, responsiveness and durability, and that they represent an investment of lasting value.

BLÜTHNER & CO., Ltd., 1123, Wigmore Street, London, W1.

Blüthner

An exceptionally fine quarter page in the weekly Press; a "winner" in good balance and appropriate illustration.

Prestige

Prestige publicity is seldom of the type to produce other than indirect sales. Primarily, its use is to build up goodwill through the quality factor. Old-established organizations that cater for the educated and moneyed classes depend on prestige advertising to bring customers to their shops. Emphasis is laid on past and present reputation for excellence of merchandise—often consisting of very exclusive wares. The perfect appointments of their establishment, comfort for the visitor, and courtesy, are other points introduced to help the selling end of their businesses. Price quotations are usually ignored, on the principle that with their clientele quality comes first. Such advertising in connection with the luxury trades is sound salesmanship. One of the greatest and most successful efforts on record, to create prestige at the initial stage of establishment, was the Selfridge publicity at the inception of that great retail trading concern which started as a complete department store, as contrasted with other leading businesses of the same class which grew, in the course of a number of years, from one or more retail shops, into the gigantic distributing centres familiar to the present generation.

One of the largest "prestige" campaigns was that of Waring's in Oxford Street, put out some twenty-five years ago to announce the opening and other particulars connected with their new building, the unusually fine architectural features of which were an innovation in the designing and erection of store premises. Selfridge's, the prestige advertising of which one example is here shown, came later. In both instances the great cost involved to draw the attention of the public proved an investment well worth while. After eighteen years' trading the Selfridge establishment is still expanding. This firm's recently acquired interest in Whiteley's and its close connection with a number of provincial establishments

distributing similar merchandise, are significant of the success possible by the employment of practically unlimited capital and buying resources, coupled with trading on a cash basis.

Other large organizations have from time to time employed "prestige" publicity, but seldom on so large a scale as the two outstanding campaigns referred to. In a lesser degree such advertising is useful to the smaller trader who, by convincing reference to special features of his premises, convenience to shoppers as regards location, high quality of goods, value for money, courteous attention, and so on, can add considerably to that goodwill so valuable to every shopkeeper.



ORIGINALITY

Selfridge & Co., Oxford Street, London.

Selfridge

One of a group of prestige creating advertisements issued by this firm at their opening in 1909. Distinctive, large in conception, and excellent in draughtsmanship. The full series introduced to the public the work of certain well-known artists as advertisement designers.



HOSPITALITY

THE DUO-ART PIANOLA PIANO

THE AEOLIAN COMPANY LTD
Aeolian Hall, New Bond Street, London, W1.

Aeolian

The atmosphere created by good music admirably suggested by the drawing, and supported by well written copy. One of the best of a remarkable series; another is reproduced in the section on pianoforte publicity. Note that although "easy payments" are referred to no attempt is made to emphasize this important selling point. To do so would be inappropriate in this class of advertising.

Swan & Edgar (See page 62)

An extremely well balanced lay-out to announce completion of the firm's new building, and to increase and hold the prestige already associated with the store. A weak point, in the writer's opinion, is the omission of some indication of the business; reference is made to customers but not to goods. "London's Central Store" or equivalent wording would have made the announcement more complete. London always carries a vast and important floating population of the buying classes to whom further information would be welcome; some pictorial suggestion that the building is a retail distributing centre for varied merchandise would have been appropriate and, no doubt, profitable.

Propaganda

The copy-writer whose leaning is towards a literary style has his ambition realized in

MESSAGE
to the
SHOPPING
PUBLIC
BRITISH First!
What buying Empire Goods
really means

On the eve of a national Empire Campaign, it is desirable to stress a clear and emphatic statement upon what Empire goods are and what you are asked to do in regard to them.

Buying Empire goods means buying the produce of your own Country and of the Empire Overseas instead of the produce of foreign countries.

What, then, are you asked to buy?

First, there are the various articles produced both at home and abroad (Empire Goods), but those from Britain and those from the Empire are the most desirable. These are the goods which you are asked to buy. They are the goods which you are asked to buy. They are the goods which you are asked to buy.

Support your own Best Customers

Let us see the results of the Empire Campaign upon the various goods of the Empire. The results are as follows:—

First, there are the various articles produced both at home and abroad (Empire Goods), but those from Britain and those from the Empire are the most desirable. These are the goods which you are asked to buy. They are the goods which you are asked to buy. They are the goods which you are asked to buy.

Buy
EMPIRE GOODS
ASK-IS IT BRITISH?

propaganda work. The range of subject-matter is practically unlimited. In Press advertising the scope for writing at length probably exceeds that of any other class of publicity; still more so in the preparation of pamphlets and booklets. Facts and figures enter largely into this section of advertising activity and must be verified before publication for obvious reasons; all information whatsoever must be absolutely reliable. It is important that one's copy should not be written over the heads of the prospective readers, a danger always present when there is available

The New SWAN & EDGAR'S



PICCADILLY CIRCUS in London, and Swan & Edgar's is Piccadilly Circus, on the corner and the most famous shopping street in Europe, has been opened the magnificent new Swan & Edgar's building, three stories as big as the old. Of its two acres of floor space all but a small part is

PICCADILLY CIRCUS

PRESTIGE ADVERTISING (See page 61)

what is apparently a clear road for self-expression. A warning is necessary in connection with certain classes of propaganda; libel suits are embarrassing, and the author of the matter causing the trouble is legally responsible for consequences. From the many kinds of propaganda which have appeared in the advertising columns of the Press, I select the following—

Empire Trade

This advertisement is one of the forerunners of a widespread campaign. The series with the slogan

"Buy Empire Goods" ranked with the best examples of propaganda in the Press in recent years—excellent specimens of dignified and well-balanced work worthy of close study. The example shown on page 62 is typical of the Governmental post-war effort to increase "trade within the Empire."

£124

My Money "WENT"

Yes—week after week my money "went"—the whole of it—and I had practically nothing saved. One day I read an advertisement for Savings Certificates and what amazed me was the way small sums mounted up when saved every week. That's one week I began to put by a few shillings in Savings Certificates. It is only a few years ago since I started, but I have a very useful sum saved now, and, of course, I add to it every week.

Savings
CERTIFICATES

You can buy Savings Certificates in single documents of £1, £5, £10, £25, £50 and £100. Certificates costing £1, £5, £10, £25, £50 and £100 respectively. There is a profit of 50% on Savings Certificates held for the full period of ten years, or they can be cashed at any time with all interest accrued to date. Savings Associations, Post Offices and Banks sell them.

Savings Certificates

Propaganda in the interests of thrift. The scheme has been notoriously successful and the constantly varying nature of the appeal to save in this way should be followed carefully by the student as an outstanding example of how to keep alive a continuous campaign.

Razors

The advertising of razors as a competitive market was practically non-existent until quite recent years, when the advent and rapid increase in popularity of the "safety" razor gave rise to keen competition in the Press to secure the cream of an obviously vast potential demand for razors of the new type. Advertisements of the old-style razor—still used, and preferred by the professional barber—are still met with occasionally, and, in the writer's opinion, there are many points about the old-fashioned shaving tackle that could yet be brought into action to increase sales—points, in fact, so convincing that they lead one to

Announcing the Ever-Ready Wall Cabinet Safety Razor Outfit

Your razor and blades—Right where you want them, and there all the time!

Ever-Ready
WALL CABINET
Safety Razor Outfit
2/-

Complete with Ever-Ready Safety Razor, Wall Cabinet and Blades

Get the Ever-Ready!

Now Dealer calls and recommends this Ever-Ready Wall Cabinet Outfit—GET ONE TO-DAY!

Ever-Ready

A whole page in a national daily to advertise a special outfit. The story is well told both as to copy and sketch. Lay-out open to improvement. Warning: the risk of advertising a 2s. article in a whole page of one of the National dailies is immense. Colossal sales are needed to cover cost of space alone.

suppose that a big demand for "old-style" instead of "safety" is not in the business interests of firms which have laid down plant for the manufacture of "safeties," with their capacity of causing an unlimited demand for blades. The old-style razor, with one permanent blade, with care, lasts many years and costs almost nothing for upkeep! *Verb. sap.*

BUY A ROLLS - A MAN'S RAZOR



Why hollow ground?

The man who has a
ground rat
knows he is proud
of his animal
he doesn't always
know why
If he did he would be something
more than proud of his hollow-
ing out of the ground
but he knows that
no other side can ever give
him the same
and permanent
strategic advantage.
Here's the reason. A good rat
has:
A fine nose
The necessary industry to keep
digging rapid and to cut strong
growers
Cutting channels, it is most
proud the it has to escape
The full rat can be drawn from all leading Chambers, Headquarters
under its edge instead of pushing
it along in front of the edge like
a sponge.
A sufficient industry and weight,
to hold itself in the ground
the line edge to the point
returned each every time, yet
it is not a rat
and by occasional human
Thick, it is strong, why there is no
doubt that it is a good rat
When you get all the advantages
of a hollow ground preparation
it is a good rat
stripping and hating, you
travels through the ground
you have
found the perfect rats.
In a hollow den to avoid being
driven out will only say that the
rat is a good rat
beginning with an R.

Its ONE blade is guaranteed for five years.

ROLLS RAZOR



Rolls Razor

A distinctive lay-out on "reason why" lines. The guarantee for five years is an extremely important point—the immense saving on the extra blades needed for other "safety" pattern razors. This is a clever adaptation of the outstanding point in favour of the old-style razor. Contrast this with the "Ever-Ready" advertisement. Note the compactness of the lay-out and the effective distribution of white space. In the original the two-column arrangement of the text makes for easy reading. The quality factor is emphasized by the excellence of presentation.

“ *Readers* ”

What are known as "reader" advertisements proper consist of copy set, as nearly as the publication will allow, in a way to be accepted by the reader as editorial matter. An attractive headline is followed by copy worth reading for its general interest, the text leading gradually to the real subject of the advertisement. This method, however, is not nearly so much resorted to as formerly, and in the writer's opinion, is always open to antagonize a certain class of reader rather than to attract sales. The feeling of being "had" through having been induced to read matter which tails off into a business announcement, still exists, and for that reason such advertising needs to be handled very carefully. A variation worth exploiting, and perfectly straightforward advertising, is to plan a half double column space using the right half for blocks and display matter in the usual way, and reserving the left-hand portion for "reader" matter. Such a "reader," frankly devoted to explaining the policy of the firm or describing in words some special feature of the business, is quite good, more especially from a "prestige" point of view; it is even the custom of certain organizations to book space regularly for putting before the public matter in "reader" style, in the interests of their businesses.

Selfridge's have perhaps exploited this policy more than any other advertiser. The soundness of utilizing regularly a given space on a certain page of the same newspaper is proved by the fact that this firm for years adopted this plan as a means for store propaganda—presumably with successful results both in goodwill and sales. Such advertising, on the scale adopted by the firms mentioned, is out of the question except in the case of large organizations. When writing "reader" copy some definite effort to "sell" goods should always be included.

ON THE LINE

By Dell Leigh

And so to Bed

You have dined. You are packed. You have read the evening paper and written a letter or two. As men in the club smoking-room begin to yawn you begin to make a move—towards a taxi, which takes you through the hilarious glare of Piccadilly Circus into the peace of dimmed Bloomsbury squares, and beyond, King's Crossward. The station is empty. Your porters lie listlessly and pained in his movements—Sleeper, six, Edinburgh? Right! Number four.

The long line of coaches stand with herded windows all down the platform. The train has rather a fortive air, as if it is about to creep away upon some wakuwaku occasion. A faint feeling of adventure grips you, as if you, too, were about to do something naughty, and therefore nice. You never ever utter a hint on one of the windows—and that is rather nice, too!—and you drop a book and a coat on the bed in your little room and mahogany room, and, ever, filling a last pipe contentedly.

A huge train, as you stroll the length of it, one of the most important in the twenty-four hours. And yet no commotion, no crowd, none of the hurrying that would seem inseparable from so momentous a departure. Complete silence. A hiss of steam from somewhere. An engine is being backed on ahead. You go and have a look at it. One of the big Pacific type, with indomitable strength stamped all over it. This is where the pulse will beat through the night: hot behind in a hissing commotion.

might, also obtains in a genuine senseless-ness within closed doors bearing members.

"You stand up the watch, in a and not a sound on
 the phone. And a sound on the phone. A very funny little
 thing . . . There is a slight something of weakness, it
 is only when the stress of age. You are on the move
 then? You have gone . . . You haven't noticed
 anything. Odd, very . . . Well, but in the absence
 thing. Great. So, what a good deal? First and you
 have been able to stretch your legs in a single
 coming up against a hard wall. You push yourself
 and you are not, but for the day, with a person

already pay. A glassfully selfish being provides you a sense of being imperceptibly alone, with no possibility of disturbance by any other passenger at any stop or place. The tenuous Pacific ocean has got between you. First stop Honolulu, 11:49, 102 miles. The sailing band will go . . . Your world has become so long distasteful of p-o-o-o of landfills around the "beach, be-oh" over fields of orchids; the white translucent construction of the service to somehow a little apart from you. You are in it but not of it . . .
G-o-o-o: p-o-o-o the landfills from across to the

plainsman—a long way off. Sweet as pray to go to the
... ought to knock that book . . . but it
gives such a very accurate . . . it's—very
this! Wonder where we are? Illinois, Registered
Shenington? Not that it matters . . .
... it? . . . what's that? Five past seven did you say
Dad in Illinois in twenty-five minutes!
Good Lord! . . . Well—er—
push up the blind, would
you? Thanks
... .

**LONDON
& NORTH
EASTERN
RAILWAY**

L.N.E.R.

In this half single column "reader" the railway company boasts the amenities of refreshment and sleeping accommodation on a run to Scotland; also the capabilities of their big Pacific locomotives—smooth, fast travelling, etc. The text is good, breezily written, but crowded into about half the space it is easily sufficient to occupy. In the original almost half the copy space is set up in 6-point type, quite impossible to read comfortably



Lyons

This reproduction of a full page illustrates the latter part of my commentary—the use of a portion of an advertising space for “reader” matter. The lay-out, drawings, and copy are praiseworthy and sound in conception.

in any circumstances. My ruling not to set newspaper advertisements in smaller type than 8-point applies here; the pulling power of this announcement has been sadly discounted. It is only fair to add that since this advertisement was reproduced others in the series have been set in the larger size type throughout—8-point, and additional space used. My criticism, however, still holds good as a point for the student to remember, should he be tempted to write more copy than can be compressed into a given space, in readable size type.

ADVERTISEMENT LAY-OUT AND COPY-WRITING

Sewing Machines, Sweepers, etc.

Mechanical appliances for labour saving in the home, of themselves, form an interesting subject full of "selling" matter for the use of the copy-writer; keep the woman's point of view in your mind all the time, and successful sales of a good article are assured. Sewing machines have never been advertised in the way to produce maximum demand. Possible sales should be enormous—every few years sees an entirely new field of potential purchasers; thousands of girls attain womanhood, marry, and assume household responsibilities on their own account. The advantages of advertising on educational lines—practical hints on the uses of the sewing machine as a time and labour saver, in contrast to handwork—have never been fully exploited in sewing machine publicity.

I clean my brush while sweeping

I gather everything that lies upon a carpet or hidden within its pile. Dust, crumbs, hair, tobacco ash, or workroom clippings—all are alike to me, for it is as much my work to collect the litter that offends the eye as the dust that threatens health. And as I sweep I comb and clean myself, to maintain my bristles in the active state which yields efficiency, and to take from you the task of disarrangement. I am known as Ewbank.

Ewbank
The British Carpet Sweeper

Ewbank

Worth careful study for arrangement and copy. The appeal is ingenious and definitely draws attention to the sweeper advertised.

AFTER DARK

Modern domestic industry needs and wishes to produce for itself a new and better.

Modern domestic industry needs and wishes to produce for itself a new and better.

COSMOS LAMPS

Cosmos

This modern sketch and copy are both original in treatment and conception. The copy explains the sketch, and the suggestion of many lights is aptly conveyed. Top and bottom borders are particularly appropriate.

Vacuum cleaners, patent carpet sweepers, and mops are increasing daily in popularity through consistent, informative, and arresting advertising. Household needs of all kinds, with their appeal to women, always provide fine opportunities for interesting copy.

Although prejudice still exists against "new fangled" ideas for labour-saving in the home, the post-war outlook has minimized to an appreciable extent the pre-war resistance to the adoption of new inventions. Marketing difficulties are no longer present in the same degree. Dealers, once assured that adequate advertising will be undertaken to create demand, are more willing to stock new lines.

New Joy
The genuine full-size O-Cedar Mop for \$3.

The new full-size O-Cedar Mop for \$3. It is a great mop with the reach of a long handle. It is a great mop with the reach of a long handle. It is a great mop with the reach of a long handle.

O-Cedar Mop

O-Cedar

A very attractive businesslike advertisement—a quarter page in the weeklies. Well planned, and clearly illustrated. The triangular section at top, isolating the slogan "Look for this sign in your district" is a happy thought to attract special attention to an important point, both for the intending purchaser and the dealer; practical dealer help.

TYPES OF LAY-OUT CONSTRUCTION

KEEPING PACE with Fashion's trend easily & economically

SINGER SEWING MACHINES
Hand, Treadle and Electric

Nowadays the splendidly simple pattern service enable one to make costume, garments at home, and so keep pace with fashion changes economically.

Have any of you, in the new style with the latest Singer Sewing Machine.

Wherever you go, wherever you travel, the Singer Sewing Machine is your constant companion. It is your constant companion. It is your constant companion.

Visit us at the delightful opportunity you are invited to see the Singer Sewing Machine.

SINGER SEWING MACHINE CO. LTD.
15, Paul's Churchyard, London, E.C.4

Singer

With its pleasing photographic reproduction the appeal of this half page in the weeklies, for home dressmaking, is a "seller" on human interest lines. In the italics at foot is an offer to demonstrate without obligation and an intimation that easy payments can be arranged; both first-class selling points. An advertisement far above the average in lay-out and copy.

SPECIAL NOTE

This is one instance where, in the technical process involved in reproduction from an original on a much larger scale, it is impossible to do full justice to those examples which include half-tone blocks. In every case where these form part of the advertisements allowances must be made on this account. Type-set portions can be studied easily through an ordinary magnifying glass.

"Smalls"

Classified advertisements in newspapers appearing under such headings as "Personal," "Trade," etc., are known as "smalls" or "lineage." The copy-writer's task is to rouse interest, describe clearly the proposition, and, if possible, to secure action. A point of importance is so to word the announcement that it will automatically appear early in the section or column, "smalls" of this kind usually being arranged alphabetically for publication. The difficulty is to get as many particulars as possible into a few lines. Abbreviations of words should be avoided except in such cases as "St.," for Street, "Rd.," for Road, etc.

THE BARGAIN MARKET

AT 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Bargain Market

This group of lineage advertisements includes several in which good use is made of the space. Abbreviations are usually permitted to keep down cost. If one or two words are "over" at the end of the last completed line they count as a full line and are charged for as such. By counting the number of letters and spaces that go to a line in the newspaper you are making use of, you can make sure that the announcement will not exceed the number of lines it is desired the advertisement should fill. It is possible in certain "dailies" to secure prominence for "smalls" by paying for white space above and beneath, at lineage rates.

Personals

Trade advertisements are accepted by some newspapers for insertion in their "Personal" columns to which I refer the student. Space does not admit of the inclusion of examples in illustration of these.

ADVERTISEMENT LAY-OUT AND COPY-WRITING

Soaps

This section of advertising lends itself to great variety of treatment, and the student is advised to study carefully current announcements to fully appreciate the opportunity for fresh and vigorous copy. Household soaps call for "talk" on hygiene—cleanliness in everything connected with the home, ensuring health, and consequently, happiness. Time-saving is another strong appeal—the miseries of wash-day eliminated by the ease of process, and quick action made possible by the virtues of special ingredients adapted for use in modern soap manufacture. Toilet soaps also have a variety of points claimed to be characteristic of special makes; and shaving soaps, with

their general appeal to "old and young shavers" also afford the copy-writer subject-matter that can be used interestingly and effectively in efforts to create demand and fight the particularly keen and continuous competition in this class of goods. The soap that stands alone, included in this section, is "Monkey Brand Soap" with its delightfully definite slogan, "Won't wash clothes"; as a cleanser of pots and pans perhaps its inclusion here is debatable—its claim to be a "soap" must be its justification.

In addition to the advertising put out by the firms represented in this section the student is advised to keep in touch with the advertising of "Sunlight Soap," which, for variety and general excellence is, perhaps, unequalled.

Rinso washes EVERY way



Any way at all is the Rinso way of washing; Rinso will tell you when it is ready to be washed; Rinso does more than other cleansers, does it better and does it with less help from you. Use it the best way! Prepare Rinso according to the directions or in a way of your own, the Rinso will tell you when it is ready; be guided by this. There are no hard and fast rules for Rinso users. Rinso is absolutely safe. Rinso takes a load of washing off your hands and a load off your mind.

Soak or Boil
it's all one to Rinso

THREE EASY HANDY MEDICINE FAMILY

MADE BY R. S. HUDSON LIMITED

Exquisite Wash Soapworks & London

Rinso

May be regarded as a perfect salesman in print excepting, perhaps, one point—the omission of price; eminently practical with terse, confident copy.

CHILDREN AND LUX



YOU need lux to keep your children. Their little garments are always in the wash. Quickly and easily get again, clean and new. The delicate fabric, the most fragile lace, the delicate woollen jersey, the soft and warmest from the finest range of lux. By the big guide for economy and convenience.

LUX

for everything you wash yourself

Lux

Well laid out with a strong and direct appeal to mothers. The directions concerning the washing at home of each little garment form a decidedly attractive "sales point."

TYPES OF LAY-OUT CONSTRUCTION



for washing up and cleaning

why do women hate washing up

the silent, hidden trouble, that has been a pleasure to wash, sometimes remains unremoved by the clever housewife who prepared dinner. Very likely because she is already thinking, your thing, of that stack of dirty plates and dishes that the time will have of that eternal washing up that

so much that it even takes away the pleasure from their meals. If then, it is all that's on her mind, the woman's worry. Just a dash of Hudson's Soap in the dishwasher and her work is half done. Pans and spoons, and hands, don't get purple. Hudson's is good for all household cleaning. Best if you want to keep your appetite at dinner-time just content yourself that there will be Hudson's to help you with the

washing up

Hudson's

The three displayed lines voice an appeal that, based on a very human failing, familiar to every household, rings true. The plan of emphasizing certain words in the text by bold display to read in conjunction and form a consecutive sentence is a strong inducement to read on to the finish. The idea, though far from being original, is still a good "stunt," used occasionally. This plan of "linked up" copy display was used consistently, and presumably successfully, for many years in connection with "Beecham's Pills"—thus does history (in advertising) repeat itself.

Omo

Excellent in suggestion in support of the headline "Perfect Whiteness." "Really white, not nearly white" is a phrase in the copy that should create confidence. The slogan "You only need to boil" is an incomplete sentence, and is somewhat ambiguous used apart from the copy.

Monkey Brand

Included here for reasons given in my sectional introduction. A good clean lay-out, the weakest part being the poor sketch of the girl above the name block at foot. Should have been placed on right with figure larger and reversed with just a few lines of the figure continued downwards to connect up with the packet.



Doubles itself as you use it!
and not a tiny atom wasted

The compact, handy Monkey Brand tablet represents the power of brightness concentrated into the most convenient shape and size.

There's never any waste with Monkey Brand, for not a bit more is used than is absolutely necessary.

Rub your damp cloth lightly over the Monkey tablet and at once you have a perfect supply of smooth, even-cleaning power—no dry lumps to scratch fine surfaces—no brighter than those from which come from Monkey Brand.

A forty year's record of unmatchable brilliance behind every tablet. Cleans from red to color. Makes copper like gold—on the silver—your the new.



For a thousand household uses

MONKEY BRAND



PERFECT WHITENESS

When things are clean, they are bright. When things are bright, they are clean. Omo makes the difference. Omo is the only bleach that makes the difference. Omo is the only bleach that makes the difference.

Bleacher **OMO** Cleanser
You only need to boil

"Stunt" Advertising

Stunt advertising in the Press is in the same category as "topical" publicity, referred to in another section. Space does not admit of giving more than one example, and, at the moment, that chosen is well in the public eye.



What is this Mustard Club?

This requires a serious inquiry, for here follows the following brief account of the origin and aims of the Mustard Club.

The Mustard Club (1920) has been founded under the Presidency of the Baron de Bist, of Fortmehouse College, Cambridge. It is a Sporting Club, because its members are always there for the most. It is a Political Club, because members find that a liberal use of Mustard saves labour in digestion and is conservative of health. It is a Golf Club, but members are only allowed to play for small stakes.

The motto of the Mustard Club is "Mustard Mysterly Marmalade." because Mustard keeps the digestion young. The password of the Mustard Club is "I'm a Mustard, please!"

Where is the Mustard Club?

There are more than ten million branches of the Mustard Club. The members of the Mustard Club are everywhere. You have seen a member of the Mustard Club at the top of the page. You have seen a member of the Mustard Club at the bottom of the page. You have seen a member of the Mustard Club at the top of the page. You have seen a member of the Mustard Club at the bottom of the page.

What are the Objects of the Mustard Club?

To assist in the digestion of the members of the Mustard Club. To assist in the digestion of the members of the Mustard Club. To assist in the digestion of the members of the Mustard Club. To assist in the digestion of the members of the Mustard Club.



OFFICERS OF THE MUSTARD CLUB.

Stunts are most useful when sales remain much at a dead level. A brilliant idea may occur to the sales or advertising manager, to boost the goods in a way to focus public attention. Even if sales fall off after the event, some permanent advantage is almost sure to be gained; increased goodwill and a definite sales advance maintained beyond the average previously recorded. An occasional "stunt" also serves to renew public interest in the

regular Press advertising which, without some drastic change from time to time, is apt to get into a rut; the time arrives when the announcements are seen but not read. The temporary expedient of a "stunt" is, with suitable propositions, a beneficial stratagem if rightly planned and operated at the right time.

Mustard Club

Thousands of pounds were spent on this campaign and a vast amount of free advertising of incalculable value was secured. Briefly, the campaign opened with a "simulated" prospectus scheme—set in exactly the same form as those put out for "company share issues." Portraits of the imaginary directorate followed, and later special announcements on stunt lines, all with reference to the "Club" and its affairs; the name of *Colman* was not publicly disclosed until the campaign was well on its way. The advertisers claimed that the scheme increased sales of mustard 50 per cent in a few months. Copy-writers who can evolve ideas equal to that of the "Mustard Club" are few and far between; the opportunities also. It is doubtful whether such a scheme could be put out in connection with any other commodity without benefiting competitive organizations. Brilliant as the idea must be acknowledged to be, its success from the start as a "mystery" stunt was

practically assured, the firm being in the position of monopolists in their line; the danger of increasing demand for other manufacturers' products was absent.

The full page announcement here reproduced in miniature shows ingenuity of the highest order; the lay-out and copy are soundly constructed and well displayed. The whole scheme was developed consistently and cleverly, and as a lesson for the student of advertising is well worth close study. Occasional "stunts" are valuable publicity, but must be carefully planned from the "sales" angle.

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Tailoring

As with many other propositions the difference between the advertising of good class and medium class tailoring is clean cut. In the latter class, and the still cheaper clothing offered by cut price firms, your copy can vary from the moderately familiar to an almost "hail fellow, well met!" style of address. High-class tailors' advertising should follow the strict rule of approach laid down in handling publicity for any other of the luxury trades—dignity; ample white space; well chosen and well set type, and well drawn illustrations. In short, the appeal to the well dressed man must in itself be well dressed. With the cheaper classes of tailoring more aggressive copy has been proved to be the right lines to go upon. Arresting headlines, bold price figures, and full use of space, sell such goods where fastidious arrangement and refined "talk" fail to interest the class on which such tailors depend for their business. The entire plan of the advertising put out on behalf of the medium, or cut price, tailor must reflect the idea of "a good article at a low price," the general appearance of the advertisements being such as to emphasize—price first, to attract; quality second, to convince.

Special attention is drawn to the panel of type matter set at foot of the "Dexter" advertisement on next page. The privilege of the use of a dressing-room without charge, and the offer in the same connection to receive and re-deliver suit cases, is a service of real value to the busy business man, who is compelled to "change at the office" to keep social or business appointments involving evening dress. Such offers are sound efforts for business promotion.

Included in this section are examples of how to handle advertising for "Weatherproof" garments, both for high-class and medium trade. One advantage the copy-writer

THE "NEW TAILORING"

—you choose clothes instead of cloth.



Make certain of this part of your holiday

Not the least pleasant part of a holiday is the chance it gives to "live" in plus fours. But—a suit you can live in must be a jolly sort of suit, intimate and companionable. That is why it should be chosen. In The New Tailoring Showroom you can choose a sports suit which is a complete breakaway from anything you have ever worn before. Yet it will be a suit you feel thoroughly at home in, because you've seen yourself in it and felt it belonged to you—before you decided on it.

Three-piece Sports Suits tailored from Scotch Tweeds in outdoor patterns of browns and fawns

5 Guineas

The Clothing Department closes on Saturday at 1 p.m.

AUSTIN REED'S

WHERE MEN SHOP

24 Coventry Street, Piccadilly Circus, W. 1

THE "NEW TAILORING" SHOWROOM IS ON THE FIRST FLOOR

Also at 41 New Street, Birmingham • 3 Clare Street, Bristol

and Manchester, Liverpool, Leeds, Sheffield and London

AUSTIN REED, LTD., MANCHESTER • AUSTIN REED, LTD., LONDON • AUSTIN REED, LTD., BIRMINGHAM • AUSTIN REED, LTD., BRISTOL • AUSTIN REED, LTD., LIVERPOOL • AUSTIN REED, LTD., SHEFFIELD • AUSTIN REED, LTD., LEEDS

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Textiles

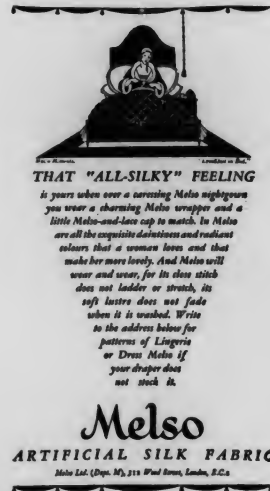
The advertising of fabrics, whether in the piece or as made-up goods, is one of the copy-writer's best opportunities if the wares are "branded" and so easily identified by the intending purchaser. As in other "named" manufacturing propositions an essential feature of the publicity is the use of the trade papers to secure the interest and co-operation of the retailer, emphasizing the advantage of stocking "branded" lines in preference to those not sold under a distinctive name or mark—standard quality, repeat orders, and so on. The big support to the travellers is, however, a general Press campaign on a national scale. Marketing is accomplished more quickly and more efficiently than if organized through factors and wholesalers, as is usual with unbranded goods; the wholesale house, of course, handles both classes of merchandise as a matter of ordinary business.

The copy-writer should note that it is not usual in textile advertising for the manufacturer to encourage orders direct from the consumer. The whole policy is to help the retailer to sell the goods. Orders received direct are usually referred to a local dealer in the district from which they emanate. "Ask for this at your draper's" should be included in the announcements and wording set in small type at the foot of the advertisements—"Wholesale and Shipping only." "If unable to obtain, write to us for address of our nearest agent," or similar wording is also a useful selling point. An invitation to write for patterns of piece goods leads to inquiries which can be followed up locally. Put your best into your copy to draw business to the retail shops by giving an honest impression of the value and utility of the fabrics or garments. Make yourself as fully acquainted as possible with the advertising of competitive lines. Seek for points not included, and make good use of any feature that presents itself as an additional sales aid.



Horrockses and Mels

These two are fine examples of good selling textile advertising; the insistence on italics throughout in the last mentioned is, however, a point to be avoided rather than emulated. Remember, clarity in type, illustration and copy is essential for maximum effort in salesmanship practised through the Press.



Tobacco

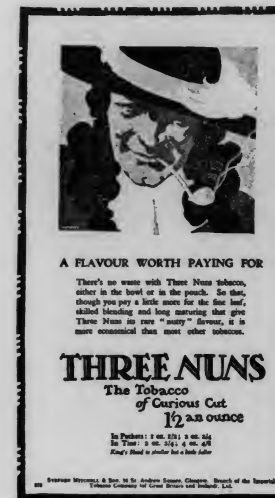
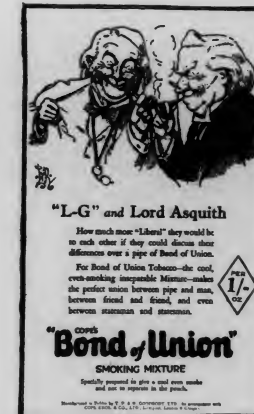
Comparatively little advertising is put out to interest the pipe smoker, yet the subject contains material for "selling points" which, given the opportunity, should afford the copy-writer a field of good "talk" on quite different lines to that employed for increasing sales of cigars and cigarettes. The heavy smoker is more often to be found amongst pipe smokers; with cigars, and more especially with cigarettes, the waste is enormous—the pipe smoker usually smokes to a finish. In pushing sales of tobacco the economy point is therefore particularly valuable in argument. Competition in tobacco advertising being almost negligible, the door of opportunity is open wide for the enthusiastic copy-writer, should occasion present itself, to boost the advantages of pipe smoking and the special virtues of whatever brand of tobacco is the subject of his advertising effort. If he is himself a pipe smoker his copy will ring true—the big point in efficient salesmanship.

Bond of Union

The line sketch of two ex-Prime Ministers by a well-known caricaturist is relied upon to attract attention. The drawing itself demonstrates the fact that the subject is pipe tobacco—a half triple column in the dailies.

Three Nuns

An example from a daily paper, with a half tone sketch reproduced through a coarse screen. The slogan "A Flavour worth paying for" is appropriate for a tobacco slightly higher in price than most popular brands. Both of the illustrations in the advertisements on this page stand out as a direct appeal to the pipe smoker; therefore, if you include sketches in your lay-outs be definite in your ideas; endeavour to make your proposition—the goods you have to sell—obvious at a glance. These remarks apply in a general way to all Press advertising. Always remember that newspapers are bought for the news, not for the advertisements.



Toilet Goods

The post-war growth of advertising in this section has been remarkable. The practically universal use of cosmetics by women of the present day, not only in private but in public, is evidence that there is not only a wide demand for such goods, but that for some time to come sales will probably increase. Nearly every "general" copy-writer is likely to deal with the subject of toilet preparations at some time, and will find his opportunity to produce interesting copy. The main point of appeal is a simple one—vanity lends itself to persuasive talk. The suggestion that all women are, or can become, beautiful, is an alluring theme, but care must be taken not to write nonsense. Beauty is primarily the "call-bird," yet it is important that the introductory copy should be followed by solid matter—emphasis of such points as "non-injurious to the skin," "non-greasy," and so on, according to the manufacturers' claims; these are important selling phrases. Do not forget that your copy must be written to suit the appeal. If the goods are for Society women and are to be advertised in high-class journals, your copy must be written on different lines to that addressed to girls and women who are in the habit of reading the cheap periodicals of feminine interest. Keep your copy light and airy; also your lay-out. Be as convincing as you can. Beware of redundancy in your "talk." Avoid too many superlatives. As with other propositions, the better the class appeal and the more expensive the goods, the cleaner and daintier should be the lay-out and the more closely considered the distribution of white space. The five examples illustrated are typical of the advertising used by businesses which are leaders in this section.



Don't lose your good looks!

Left to itself your skin will gradually but inevitably lose its clearness and fine texture and become wrinkled and otherwise blemished. But if every night you give your face a Pomeroy massage, then, despite advancing years and the strains of life, you will keep a wonderful fine and youthful looking. It is the nourishment in Pomeroy Skin Food that accomplishes this wonderful work of rejuvenation.



POMEROY SKIN FOOD

24, 24, a jar, of Chemist, Drapers' Tuck
Dagen, 100, etc.

MRS. POMEROY, LTD., 24, OLD BOND STREET, LONDON, W.1

Pomeroy

This is a direct contrast to the *Arden* announcement on page 78, both in lay-out and appeal. A well set advertisement, attractive and persuasive in argument from the "beauty" angle without stressing the scientific side of the question.

Delightful skin-relaxation

MRS. IRIS HONEY, one of the most accomplished and experienced comedienne in the London stage, remarked in reference to Pond's Vanishing Creams, "One cannot do better than keep to these two creams. When I go home every night and by 10 o'clock I have finished work, a good dressing with Pond's Cold Cream goes me into a condition of delightful relaxation which I am sure is better for my looks than a hundred of massages."

Explaining the value of Pond's Vanishing Creams in relieving the skin of impurities and keeping it smooth and clear, she says, "I have used this cream and possibly there is no more pleasant cream to use. Always use it before you powder. Keep and make these ladies—Pond's Cold Cream makes us well as smooth."

"TO SMOOTH AND SMOOTH YOUR SKIN"

Pond's Vanishing & Cold Creams

Pond's

Relies upon the drawing power of testimonials from well-known professionals. Trial samples are offered for cost of postage.

Yardley's Old English Lavender

FAMOUS the world over as the finest quality made of this most delightful of perfumes. Its lovely fragrance makes an irresistible appeal to the woman who demands for her toilet the best of life's little refinements.

Apart from its charm as a Perfume, it has other uses. A little applied to the skin when overheated, fatigued or headachy, gives a delicious sense of rejuvenating coolness and refreshment. In the sickroom it is invaluable.

3/- 5/- 8/6 10/6 21/-

The Lavender Perfumery also includes
Lavender Soap, bar of soap
10/- 12/- 15/- 20/- 25/-
Cream, 10/- 15/- 20/-
Powder, 10/- 15/- 20/-
Lavender Water, 10/- 15/- 20/-
1/4 Bar Soap Taper, 10/-
1/2 Bar Soap Taper, 10/-
1/2 Bar Soap Taper, 10/-

Of all Chemists, Grocers and Stores
and from
YARDLEY
8 New Bond St. London
Paris: 24, Avenue de l'Opéra

Yardley's Lavender

Dainty sketch and distinctive lay-out appropriate to the subject; a fine advertisement. An interesting fact is that the illustration at the top is based on one of Wheatley's "Cries of Old London," original prints of which are now extremely rare. The group of figures has been used in various ways, with and without backgrounds of varying designs, for this firm's Press and poster publicity since its adoption more than a decade ago. It would be difficult to find a more suitable subject than Wheatley's "Who'll buy my sweet lavender?" for the purposes for which the picture has been so cleverly adapted.



They've Stopped

Spoiling attractive smiles now with cloudy teeth—you whiten dull teeth and Firm the Gums remarkably this new way

HERN is a way to whiten cloudy teeth—a way that leading dentists the world approve. It marks a new era in tooth and gum care. It is changing the tooth cleaning habits of the world.

In a few days it will work a transformation in your mouth. Your teeth will be amazingly lighter; your gums firmer and of healthy color.

In fairness to yourself, please try it. Just send the coupon.

Tooth disfigured by film,

the health of the gums affected. Dental science now tells us that most tooth and gum troubles have a potential origin in a film that forms on teeth.

Run your tongue across your teeth and you will feel it—slippery, viscous coating. That film absorbs discolorations from food, smoking, etc. And that is why your teeth look "off color"—and dirty.

It clings to teeth, gets into crevices and stays. It lays your gums open to bacterial attack, which opens to decay.

Brushing won't end it

Ordinary dentifrices and cleaning won't fight film successfully. Feed for it now with your tongue. Note how your present cleaning method is failing in its duty.

Now new methods are being used. A dentifrice called Pepsodent—different in formula, action and effect from any other known.

Largely on dental advice the world has turned to this method.

It removes the film and

Firms the Gums

It accomplishes two important things at once: Removes that film, then firms the gums. No harsh grit, judged dangerous to enamel.

A few days' use will prove its power beyond all doubt.

Pepsodent
TRADE MARK
The New-Day Quality Dentifrice

FIRM the worst enemy to teeth
You can face it with your tongue.

FREE Mail coupon for New-Day tube to THE PEPSODENT CO. (Dept. 211), 42 Southwark Bridge Rd., London, E.11.

Name _____
Address _____
Give full address. Write plainly. THE LADY, 1934
They must take No. 11, 11, 11.

Pepsodent

A good advertisement. In the original the panel on the corner of the coupon was "clouded" by using an engraver's mechanical stipple, which it was not possible to retain in this reduced reproduction; a good idea in keeping with the subject-matter of the advertisement.

ADVERTISEMENT LAY-OUT AND COPY-WRITING



With formulas based on science—and creams prepared as carefully as foods—ELIZABETH ARDEN HAS CREATED A GROUP OF SCIENTIFIC PREPARATIONS that set a new standard of purity and effectiveness

A WATCHFUL MOTHER like that of a food laboratory safeguards the purity of all Elizabeth Arden's Venetian Toilet Preparations. The ingredients are chosen to meet the strictest standards—Only vegetable colours tint the lovely powders. *Venetian Anti-Wrinkle Cream* is enriched with the real yolk of fresh eggs. *Venetian Blueberry Cream* is full of the juices of fresh lemons. The skin foods—*Orange Skin Food* and the delicate *Vetiva Cream*—are quite deliciously pure enough to eat. If you should wish, though they are formulated to nourish the skin by being absorbed into the tissue.

ELIZABETH ARDEN recommends for your care of the skin: *Venetian Creams*. Creams that improve skin, give beauty, and are gentle on the skin. *Venetian Skin Tonic*. Tonic that refreshes the skin. *Venetian Orange Skin Food*. Refreshes and tones the skin. *Venetian Vetiva Cream*. A delicate skin food for "sensitive" skin. *Venetian Anti-Wrinkle Cream*. Recommended for the care of the skin. *Venetian Blueberry Cream*. Recommended for the care of the skin. *Venetian Skin Food*. Recommended for the care of the skin.

ELIZABETH ARDEN'S Venetian Toilet Preparations are on sale at the smartest shop in every town

ELIZABETH ARDEN
25 OLD BOND STREET, LONDON, W.1

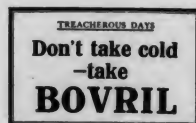
473 FIFTH AVENUE, NEW YORK
Patented in U.S.A. and other countries

Elizabeth Arden

An example of the "full-up" style of toilet advertising, with argumentative scientific copy on "purity" lines; a free booklet is offered. The original advertisement depended chiefly on its fine illustration for effectiveness and incentive to read the closely set text.

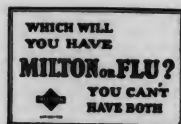
"Topical" Advertising

Current events are frequently used to advantage in Press advertising, and it is up to the copy-writer to look ahead and be prepared to link up his copy with any suitable subject of general public interest that presents itself. As a means of attracting special attention to the goods he is advertising, such linking up gives new life to a campaign and introduces a "newsy" atmosphere, highly appreciated by newspaper readers if the "topic" is cleverly adapted for publicity purposes. As a fillip to business in propositions similar to those here illustrated, the topical allusion, if not too strained or overdone by too frequent repetition is well worth while. Both these are instances of topical advertising at comparatively small cost.



Bovril

This, originally a 3-in. double column, has the merit of terseness and appropriateness for the season—a bold display, ample white space, a direct message, a warning and sound advice, plus economy of space. A slogan issued concurrently ran: "BOVRIL costs less than INFLUENZA"; also admirable publicity.



Milton

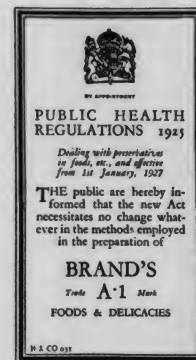
Another 3-in. double column in the same class; also clever publicity but lacks the directness of the Bovril advertisement.

TYPES OF LAY-OUT CONSTRUCTION



Philips

A very clever use of the end of "summer time" for advertising purposes. A better type face for the matter set on right would have been an improvement; the sketch, in modern style, is attractive, and the choice of shape pointing directly to the name at foot, is good.

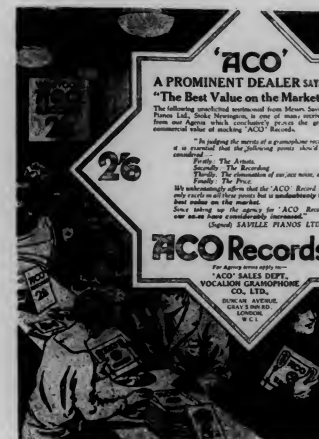


Brand's

Takes opportune advantage of the "Food Preservatives" Act, which came into operation about the time this advertisement appeared. The "official" style of lay-out is apt, and is emphasized by the Royal Coat of Arms displayed at top, which the firm has authority for using. Adaptation of topical subjects to the uses of advertising involves quick decision on the part of the advertisement manager or the firm's advertising agents. Frequently copy already supplied to newspapers has to be scrapped or held over, at the eleventh hour, to take advantage of some incident of public interest.

Trade Press

This section calls for an entirely different angle of approach to that used in general Press publicity. The copy-writer and lay-out man now have to concentrate on securing dealer co-operation, without which a general advertising scheme would not function to its fullest extent. The marketing of the goods by inducing retailers to stock in anticipation of demand to be created by the general Press publicity, must be reasonably complete before the commencement of the campaign. Therefore, the right policy is to assist the travellers in their contact with the retailers, by making the commodity known either in advance, or concurrently with the efforts of the sales



ACO Records

Space does not admit of more than one example in this section; this one is busy, effective, clear in presentation, and convincing. What better testimony could the manufacturer use than actual endorsement of satisfactory sales received from a dealer?

ADVERTISEMENT LAY-OUT AND COPY-WRITING

force. This is done through the trade organs circulating amongst the shopkeepers and factors who handle such goods as those it is desired to sell. In the case of a new proposition the dealer help projected is an important factor in marketing, and needs very careful consideration. Apart from advance show-cards and allied material for window and shop display, inside and outside, the retailer should be kept informed by circular letter and folders giving particulars of the goods and terms of business. Copies of the general Press advertisements, printed on sheets or included in the folders already referred to, should be circulated round the trade, either by post or personally, through the firm's travellers. Strong reasons must be brought forward to push a new line with the stockists, whose shelf room is seldom sufficient to accommodate a supply of

Travel

Railway and shipping companies, as well as tourist agencies who rely upon Press advertising for the bulk of their business, are becoming more and more alive to the value of supplying the public with detailed information concerning the facilities available for the traveller or tourist—business or pleasure. Great strides have been made in recent years. The point of view to encourage travel at home or abroad seldom now takes the form of pictures of railway trains and liners. The stronger inducement of the pleasures and advantages awaiting the passenger at his journey's end is now being exploited both in posters and Press advertising, the latter linking up effectively with admirable posters which each year become more numerous; poorly conceived posters in this section are now rather the exception than the rule. The means of reaching the holiday haunts and centres of business interest are now placed in their true perspective psychologically, and become the secondary feature of travel publicity. The

every new article or preparation manufacturers are anxious to place on the market. The strongest appeal you can make is to keep the retailer's interests in view all the time—not the manufacturer's. Prove that the goods are profitable; that the profit makes co-operation in selling worth while; that the potential demand is a sound deduction based on careful calculation—not guesswork, and your efforts will have all the elements needed for success. These few remarks bearing on the vital question of marketing before advertising will give the student a glimpse of the essential factors that influence the results of an advertising campaign. To place a new article on the market, more especially when strong competitors are in the field, often means many months of preparation and keen appreciation of the value of market research.

copy-writer dealing with this class of advertising should note these facts—rouse interest in the town or country your scheme concerns; show in the clearest manner possible, by word or diagram, how to accomplish the journey in the shortest possible time. State all particulars

Enjoy the Winter Sports this Season in

SWEDEN

The Swedish winter sports are now in full swing. The snow is deep and the weather is ideal for all kinds of winter sports. The Swedish Travel Bureau is now open for business. Write for "Eggs and the Sweden" a copiously illustrated brochure, free on application to Egypt Promotion Association, 10, Grafton Street, London, W.C.1, or P.O. Box 100, Cairo.

THE SWEDISH TRAVEL BUREAU
31 COVENTRY STREET, LONDON, W.1.
Sole agents for the Swedish Tourist Agency

Sweden

An inviting lay-out which would have been better for less copy, set one width only in a size larger type.

TYPES OF LAY-OUT CONSTRUCTION

if possible to secure direct action, or put up a good case for the public to send for an interesting booklet, if such is included in the publicity campaign. Travel advertising has great potentialities for increasing bookings for passenger transport by rail, sea, or air.

The student should bear in mind that picturesque copy must not sacrifice essentials—he has to sell "travelling." He should make a point of collecting and studying the booklets issued by the various shipping, railway and tourist companies. If he has been a traveller himself, all the better for the work he will turn out.

EGYPT

SUN - BATHED LAND OF LEGEND

When making plans for your Winter Holiday remember the Call of Egypt, a country ever bathed in golden sunshine, warm, health-giving, cheering. Added to this are the unique attractions of imperishable monuments of a glorious past and the kaleidoscopic life of Oriental cities, where visitors find the acme of comfort in modern hotels and diversions of every kind.

The best months in which to visit Egypt are November and December, when the climate is ideal and special cheap facilities for visiting Luxor and Assuan are available.

Particulars of fares, visits, etc., of all principal Travel Bureaux and Tourist Agencies. Write for "Eggs and the Sudan," a copiously illustrated brochure, free on application to Egypt Promotion Association, 10, Grafton Street, London, W.C.1, or P.O. Box 100, Cairo.

Egypt and West Indies

Two good newspaper advertisements to induce long distance travel abroad. Note that all three advertisements on this page are made active by a request to "write for brochure."

R.M.S.P.

Two excellent advertisements issued by the same Company. In that on the right the student should note the adaptability of the single column form for copy on "reader" lines.



A South American Crossing.

By Angles.

A great green and white passenger liner, the rainbow-crested waves at 20 knots on their white, seemingly, other for at racing your ship; a giant gull glides through the air at the same pace with never a flap of the wing—marvellous of aerial motion—flying low, close to the water surface, and then, as their partners drive before the wind and rain, they come all about you in their own way.

For a South Atlantic crossing is a joyous affair, with music and dancing and games and the good company of the South American crossing. The ship is captained by the chef de cuisine with the gastronomic requirements of a superior shipboard by the tang of the sea air. And at night, stately lights in an ocean of sparkling phosphorescence beneath the Southern Cross, you restfully leave your chair as deck for the deep, undisturbed sleep which comes to those at sea.

Rio de Janeiro, with its wonderful bay, its sugar-loaf and island mountains, its great promenade and marble buildings, welcomes you to sunny Brazil, where palm and banana and sugar cane flourish side by side with the coffee, cacao and tobacco which are helping to create a new great power.

Buenos Aires with its gay racetrack, its unnumbered clubs, its merry population, and the largest wool market in the world tempt you to visit the Argentine and, perhaps, to go inland to the great cattle and sheep ranches from the backlands of its wealth. How many people know that this City of Good Luck, the second Latin City in the world, with a population of 1,700,000, and rich with oil and minerals little dreamed of?

For full particulars with reference to R.M.S.P. Service to South America, New York, France, Spain, Portugal, Mexico, and the Bermudas, write to the General Manager, R.M.S.P. Co., Ltd., London.

Write for Illustrated Brochure No. S.A.1.

The ROYAL MAIL STEAM PACKET CO.

LONDON:—
Atlantic House, Moorgate, E.C.2.
America House, Cockspur St., S.W.1.
LIVERPOOL:—Globe, Water House.
MANCHESTER:—A. Albert Square.
BIRMINGHAM:—14, Corporation Street.
GLoucester:—1, The Quadrant Street.
SOUTHAMPTON:—R.M.S.P. Buildings.
OR LOCAL AGENTS.

CHRISTMAS CRUISE

IN THE

WEST INDIES

BY R.M.S.P. "ARCADIAN"

FROM SOUTHAMPTON
27 NOVEMBER (42 DAYS)
90 Guineas and Upwards

Write for Brochure
THE ROYAL MAIL LINE
LONDON
America House, Cockspur St., S.W.1
Atlantic House, Moorgate, E.C.2
or Local Agent

These two R.M.S.P. advertisements are inserted for interest in copy-contrast. That announcing the "Christmas Cruise" gives essentials only—date of sailing, length of cruise, and minimum cost. The second is a finely written reader-display announcement describing the crossing and the outstanding features of the two South American cities—Rio de Janeiro and Buenos Aires.

Travel—(continued)



*"Yes, Sir, the Big Three
do look fine this year!"*

"We've made a magnificent job of this re-conditioning, and I'd like to see anything on the Atlantic that can hold a candle to the Aquitania, the Berengaria and the ..."

"You should see the nation, Sir. They're really extraordinary. They're rather like the rooms you'd find in the best houses, with just that touch of elegance so appropriate for our people. You see, Sir, this year we've re-landed many of the rooms, making them larger and more beautiful; and then, we've added to the number of private baths and showers."

*The food, Sir? That has always been a very special pride of ours, if I may say so. Why, we've combed Europe for our chefs.

*Yes, Sir, the Big Three sail from Southampton, via Cherbourg, to the United States, but if you are in the North, Sir, remember the newest Condor line like the Carothia and the Franconia sail from Liverpool. It may not be the best of sailing, certainly not

RMS BERENGARIA
SAILS MARCH 2nd
Fastest ocean service in the world.

Asplonia March 9
Barragaria March 26
Monrotonia April 3

CUNARD

*More space at foot and less
at top would have improved
this lay-out*

Cunard

A half a double column of personal talk full of human interest and "comfort" inducement to make the journey. A narrow ornamental border would have increased attractiveness for the class appealed to. The "*Cunard*" line has set an excellent example to other Steamship Companies by the issue of advertising literature, finely produced at great expense. The copy in the advertisement illustrated is, perhaps, a little too reminiscent of our friend Jenkins, of Kensitas cigarette fame; it is, however, full of acceptable information for the prospective traveller. A better plan would have been a "question and answer" form of copy; the waiter's speech is far too lengthy to read naturally.

L.M.S.

A modern lay-out with a somewhat cryptic sketch to draw attention, apparently suggestive of the journey across. A better appeal would have been some pictorial indication of the joys awaiting the traveller on arrival; a good advertisement nevertheless. Although the announcement is devoted to suggested application for "a delightful new book, entitled *Travel in Ireland*," some idea of the cost of the journey might with advantage have been added to the information given, which simply specifies the several alternative sea routes.



IRELAND *for* HOLIDAYS

A delightful new book entitled "Travel in Ireland," by Stephen Guyan, may be obtained free from any L.M.S. station or sales office, or from the Div. Passenger Com. Dept. No. 4 Euston Station, London, N.W.1.

L M S
TO IRELAND

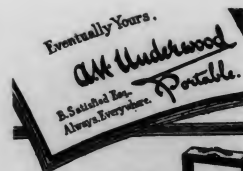
The Mid Sea Route—Holland to San Francisco
(England) in Dublin
The Holland Sea to Greenery
The Fourfold Sea to Belfast
The Humber Sea to Belfast
The Humber Sea to Larn

RECEIVED IN O 100-12746 Sub. Receipt BY PANORAS

Typewriters

The hardest task for the copy-writer in advertising typewriters is to discover points that differ in essentials from the many other writing machines on the market. Visible writing; ease of manipulation; a standard keyboard, are now common features of most of the best known makes. Such attributes as silence in working, absence of bright parts on the keys to cause eye fatigue, portability, lightness in weight, and touch—all these are very valuable claims if they can be introduced truthfully. If such advertising comes your

way, try to ferret out some quality or characteristic that will give distinction to the advertisements—such as may be calculated to help sales of the machine; points that are not common to other makes. It is surprising what careful investigation will at times reveal, and it is for the copy-writer rather than the manufacturer to search out selling points for appeal to users of this now indispensable unit of office equipment. The copy-writer who can use a typewriter possesses an advantage which becomes an asset.



A
Happy End
to all Typewriter Troubles

The two Portable Underwood Models illustrated are the climax of human endeavor and mechanical precision in the construction of the modern writing machine.



UNDERWOOD PORTABLE

70, NEW BOND ST., W.1. Phone: Mayfair 3300

FILL IN THIS COUPON

To UNDERWOOD PUBLISHING CORPORATION, Ltd.,
70, New Bond Street, London, W. 1.

Please forward me *Illustrated English* No. 524 and let me know full particulars of your rates and must order of both the "g-Slack" and the "g-Slack Illustrated Periodic."

Name _____
Address _____

© 1934 Underwood Publishing Corporation, Ltd. Printed in England

Underwood

(Half double column newspaper advertisement). Is a good example of modern methods of approach. The portable machine provides material for interesting copy, and the coupon at foot, in connection with easy payment terms, is good business. The unusual wording and arrangement of the heading is out of the ordinary and has power of attraction; the initial N in the signature, however, lacks legibility, a rather bad fault in my opinion. The blocks of the two models could have been slightly larger without marring the balance of the lay-out; small blocks in this instance suggest toys rather than practical machines. The lay-out and copy otherwise are excellent salesmanship in print.



UNDELIVERED LETTERS

LAST NIGHT you
CRITICISED my letters.
I DON'T blame you,
BUT THEY are the
BEST I can
DO on my
TYPEWRITER
PLEASE get me a
ROYAL Typewriter.
YOU'LL have no cause
TO CRITICISE my typing then
AND they
RUN EASIER too!



LONDON: 75, 75a, Queen Victoria Street.
'Phone: Royal 7061 (4 lines).
PROVINCES: Look in any telephone book.

Royal

The idea is original and carries a message to the "chief" which, if they dared, many typists would like to send. The suggestion at foot to "Look in any telephone book" for the firm's provincial addresses is a distinctly new stunt presumably to effect saving in space. Neither of these advertisements score particularly as lay-outs, although good average work. The "Underwood" has too many points of almost equal importance, and the absence of a border line tends to give a "scrappy" appearance to the whole. In the "Royal" advertisement the sketch overpowers the name block. This latter could have been larger in size by deleting the unnecessary typewriter illustration above.

ADVERTISEMENT LAY-OUT AND COPY-WRITING

Various

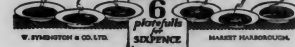
This section deals with miscellaneous examples of varying importance, some of which demonstrate "snags" the student should bear in mind when taking up practical work. Particular attention is drawn to the block on right of this page, where the two advertisements are difficult to distinguish.

THE CHEAPEST £175
BUNGALOW



Demonstrates forcibly contrast between bad and good advertising; these appeared side by side. That on right gains immensely; that on left could have been vastly improved by a pure and strong line drawing of bungalow, omitting background, and better type arrangement.

Symington's Soups



Good use of a small space—2-in. double column. The words in panel, "6 platefulls for sixpence," have obvious selling value, coupled with the full list of "kinds."

Stephenson's Floor Polish

Another well displayed small advertisement, with a good slogan, "Puts years of wear into linoleum": 1-in. double column.

*Fat Reducing
Advt.*

Typical of this class with one serious defect—the marking off of the coupon is much too definite, resulting in confusion with the announcement immediately beneath. Bad make-up in advertisement pages is a possibility always to be reckoned with and, in this case, should have been countered by a heavy rule at foot and a lighter rule above the coupon; better still no rule above at all, as the advertiser's name does not even remotely suggest any connection with the matter above.

Where Do YOU Want to Reduce?

[illegible]

SPECIAL PRICE OFFER.

There is nothing else like it. Results are amazing. You lose only the flesh you want to lose and shape your figure in graceful, beautiful curves that everybody admires. Thousands of *Faco Ardureto* Caps have been sold at twenty shillings and upwards. To advertise this wonderful scientific invention, we are now

SEND NO

MONEY.
Just fill in and post the coupon, and the *1966 Reducing Car*, with instructions, will be sent you U.S.P.
When the treatment arrives, just deposit \$2.6 (plus a few pennies postal charge) with the postage. If you prefer to send money in advance, the treatment will be dispatched **post paid.** **12/6**

MODERN RESEARCH SOCIETY LTD.

(Dept. V322), 3, Lower John St., London, W.I.
Please send me, in plain container, the *Plasma Reducing Fun.* On this specially Reduced Offer, I will pay the postman only 12d, plus a few pounds postal charges, with the understanding that I have the guaranteed privilege of returning the Cup within five days and having my 12d promptly refunded if I am not satisfied, with results.

NAME _____

ADDRESS _____

TOWN _____

5.19.6

(Arrivings sold E.M.
 Also supplied on
 Discounted Payments.
 Model No. 14. Heavy Duty
 Galvalume. American Patent.
 Foldable. "L" joint. "H"
 has and strong JOINTS.
 SPRING 1/2" covered
 metal. In 1937 American
 Patent. 1/2" pure steel and
 great weight. Best Street
 from factory to you.
 Piped top rail 1/2" square.
 CABINET GRANITEWORK CO.
 (Days 8-5-30).
 717 W. 11th St. Dallas, Tex. 5
FULLTONE
 The Foundation of American Industry
 Also 140, High St. Chi., E. St.

Bad make-up of an advertisement column

TYPES OF LAY-OUT CONSTRUCTION

Still much room for improvement



Estate Agent

A too-crowded 4-in. single column. Well displayed in contrast to the usual style in this class. Small lettering better if type set.

S.O.S. from CAPT. E. B. B. TOWSE, V.C., C.D.E.
The Blind Chairman of the National Institute for the Blind

I need \$25.00
for our Work in
Aid of the Blind. It will
bring happiness to three
-Sands of blind poor
women and children
Can anyone with apt sight
refuse to send me at
least five shillings
£ 5 to 10 paise.
Please send your Donation
to me, as I want to thank
you personally.

Address: CAPTAIN E. B. B. TOWSE, V.C., C.B.E.

S.O.S.

This reproduction of a letter written by the blind chairman of the Institute is unique; novel, arresting, and no doubt effective in its appeal.



Spratt's

Excellent. The dominance of the illustration is a great asset for attracting attention to an advertisement moderate in size—6-in. double column.

Canada's claim for trade superiority



E.M.B.

Another outstanding example of the E.M.B. advertising; included here owing to exigencies of space in its proper section.



Windermere

An example and a warning. White lettering throughout on a black ground is practically unreadable—altogether impracticable for newspaper advertising—better avoided altogether.

Wireless Requirements

Broadcasting has given a fresh impetus to activity in the electrical trades, the limit of which it is impossible to gauge. Highly technical, the copy-writer needs to be somewhat of a specialist to handle this class of advertising which, undoubtedly, will increase tremendously as familiarity with the more delicate manipulation of wireless sets renders the vogue of listening-in still more popular. It is important to avoid suggesting possible difficulties—which may not actually exist—by the introduction and stressing of technicalities. If you are yourself well versed in that direction do not let your knowledge prove to

[illegible]

CUT HERE

**TO: BURNDEPT LTD., ALMA House,
Bedford St., Strand, W.C.2**

Please send me the price of the following, and the following Lead System.

NAME _____

ADDRESS _____

DATE _____

BURNDEPT

WIRELESS APPARATUS

BURNDEPT LTD., Alma House, Bedford St., Strand, W.C.2

Telegrams: Comrad 1952 Telegrams: Burndept, Wireless, London

LEEDS: 12, Renshall St. (near City Square)

CARDIFF: 47, Queen St. **MIDWINTER:** 10, The Quay

be a handicap instead of a help. I refer here to general advertising; copy that is too technical will retard, instead of increase, sales. Be as clear and simple as you can in the copy you write; be technical only so far as is necessary to explain the apparatus and how to

use it. Take your stand on efficiency and reasonable cost if you can do so with confidence. The proposition itself should easily provide you with one or more selling points bound up with the goods for which you are to act as salesman.



Burndept and Brandes

These two examples are well laid out. The main copy in the former could be cut with advantage, and the opening paragraph set a size larger to connect up quickly with the script headline, the wording of which is open to improvement. "Famous Everywhere" is suggested as a better alternative, or the sub-heading made the main one linked up with the name "BURNEPT—the best that money can buy"; the copy could still stand as it has a closer connection with the picture than the present heading.

In the *Brandes* example the type matter is just a little too close to the sketch; a 10-point lead inserted here would have introduced just sufficient white space to make for easier reading of the text. For perfect balance the space at top should be equal to that at either side of the sketch.

PART II

CHAPTER I

PROOF CORRECTING

EVERY copy-writer should make himself familiar with the recognized signs used for proof correction; these technical points are not difficult to memorize, and a full list is given on page 88. It is the practice in the leading service agencies to employ a "reader," who is made responsible for these details, yet the copy-writer should invariably correct his own proofs in essentials, even if he leaves to the reader the task of "reading for literals," i.e. wrongly placed letters, capitals where lower case type should be set, letters upside down, price quotations, and so on. By exercising such supervision he is able to make alterations or improvements in his copy, or in the lay-out of the text matter.

Although the printer is expected to "follow copy" he does not always do so in the larger sense of strict adherence to the plan of lay-out. To follow copy literally is, however, an unwritten law in the composing room, and it is not the compositor's business, or even that of the printer's reader, to point out errors in grammar or spelling which may have crept inadvertently into the copy; frequently the typist is at fault; sometimes the copy-writer himself. Particularly in advertising matter unusual wording—not bad grammar—is often introduced purposely to attract attention: for instance, a caption may be commenced with a lower case letter instead of the conventional capital. The composing room staff of a newspaper or periodical is usually alive to this fact and follows copy as "correct."

Checking Copy

All typewritten copy—especially descriptions and prices set below illustrations of the

goods advertised, should be very carefully checked before sending to the printer; this avoids pitfalls when the proofs are submitted, as is often the case, at the eleventh hour before going to press and have to be "passed" while the messenger waits.

If the matter is for a booklet or catalogue the need for perfect copy and lay-out is still more insistent to keep down to a minimum the inevitable extra charges for "author's corrections" which, if heavy, upset entirely the original printing estimate, in which such amendments, being an unknown quantity, cannot very well be included, though some allowance is usually made for them.

In the case of Press advertisements the setting, and all reasonable corrections, are included in the charge for the "space" booked. Only in exceptional cases is a charge made for setting alterations and additions, which usually have to be very heavy indeed—perhaps involving re-setting entirely—before the question is raised by the publication concerned.

Avoiding "Snags"

When correcting proofs undivided attention is imperative, otherwise the most serious or absurd mistakes are liable to go through and cause endless trouble. To illustrate this danger the following concrete instances, for the veracity of which the writer can vouch, will be useful to the student as a warning of possible "snags" in proof correction. The examples given here were, luckily, detected in time.

(A) Item: 22 ct. Wedding Ring. Proofed
as 22 cwt.

(b) Item: Curb Bracelet. Proofed as "Cruet Bracelet."

ADVERTISEMENT LAY-OUT AND COPY-WRITING

Although such absurd mistakes in proofs are not met with frequently, these two instances illustrate as few others could do, the dangers awaiting carelessness in proof reading. Neither is it only in details that careful watchfulness is necessary; mistakes in headlines—often set in large type—sometimes occur, and may be overlooked through the mere fact of size leading to unconscious neglect when reading proofs against time, as is often the need in agency practice.

In proof correcting I strongly advise that each proof should be checked more than once before final passing for publication, and I conclude this section with a warning to be extremely cautious when cutting items or sections from earlier proofs of advertisements—those which have already appeared—or you will be probably asking for trouble. In department store publicity this point is a vital one. The danger lies in the cutting being taken from an uncorrected proof in which matter under blocks may have been transposed, or prices and descriptions altered before publication.

PROOF CORRECTIONS

9 Turn over	X Bad or broken letter
# Insert space	⌞ Push down space
⌒ Close up entirely	⌋⌋ Insert dash
⌒ Less space	⌋⌋ Move over
⌚ Straighten lines or blocks	Cap. Set in capitals
⌞ Raise	l.c. Lower-case letters
⌞ Lower	S.C. Small capitals
⌞ Hyphen	w.f. Wrong fount
⌞ Comma	tr/ Transpose
⊙ Period (full stop)	⊗ Delete (take out)
⊙ Colon	Itals. Set in italics
⌞ Semicolon	⌞ Something omitted
⌞ Apostrophe	Rom. Change italics to ordinary upright
⌞ Quote	bold Heavy-face type (not larger)
() Close up lines	equal # Equalize space between words or margins
□ Insert em quad space	run on No break: follow on after previous matter

TYPES AND BORDERS

CHAPTER II

TYPES AND BORDERS

THE type or types selected for an advertisement has a direct bearing on the sales of the goods advertised. The few examples given here are usually employed and cover all requirements, from type for strong display to founts of extreme delicacy—the kind that should be chosen for advertising high class and expensive goods.

The examples of types referred to have been restricted to those most useful to the copywriter—those which he can rely upon as being included in the equipment of the composing room of most newspapers and journals. When it is desired to secure a setting in a “face” not in general use, one of the leading printers’

type books—obtainable on request—should be consulted and the work placed out for such special setting. A matrix from the forme or setting is then made; this is employed for casting stereotypes for the use of the publication or publications in which the matter is to appear. It is, however, only when a number of duplicates are required that the extra expense incurred is worth while. In extensive advertising campaigns, involving duplication on a large scale, special settings and stereotypes are usual so that all should synchronize; matrices only are often supplied to publications running their own stereotyping plant. Risk of variation in settings of a carefully planned lay-out through

Cheltenham bold

Choose your type to suit your subject

Cheltenham light

Choose your type to suit your subject

Caslon heavy

Choose your type to suit your subject

Caslon light

Choose your type to suit your subject

Sans heavy

Choose your type to suit your subject

Wide Bold Latin

Choose your type to suit your subject

Modern Roman

Choose your type to suit your subject

Ionic Old Style

Choose your type to suit your subject

possible deficiencies in type equipment is ruled out by this method, and the campaign strengthened to that extent in cumulative effect. Most people see more than one newspaper and the same advertisement repeated *exactly* is a strong further appeal for reader attention. The proper use of heavy and light face types has been dealt with already in the "demonstration" sections.

In the larger sizes, Cheltenham bold and heavy Caslon are always safe for effective display. Modern Roman for text matter is sound in any case, and is held by practically every printer.

The following little table for calculating type sizes and number of words per square inch will be found a useful supplement to the "type sizes" guide (page 93) which gives type sizes from 6-point to 36-point—

Size of type	Words per square inch
8-point	32
10 "	21
12 "	14
14 "	10
18 "	6

Type can always be spaced out by the use of leads between lines or letters; the best plan is to leave as much to the intelligence of the compositor as you can, rather than calculate too nicely the size in which your copy should be set. A rough idea is generally sufficient, keeping your own calculation rather under than over the number of words the space should accommodate. Note that a line of display type can sometimes be set a size larger than expected, or may contain one or more letters than when set in normal size type—by using what is known as "condensed" letters; on the other hand "expanded" type may be employed to fill out a displayed line.

A "normal" setting is recommended for general purposes; distortion of types is inimical to easy reading.

ADVERTISING

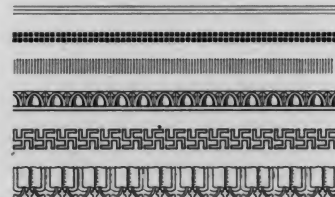
Expanded

ADVERTISING

Normal

ADVERTISING

Condensed



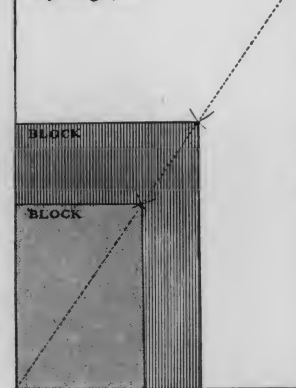
Six examples of printers' borders in frequent use

Blocks, Screens, Tints, and Stipples

Brief descriptions of these under their proper headings will be found in the glossary of technical terms at the end of Part III. They should be studied in connection with the illustrations given here of engraver's mechanical process screens, tints and stipples. It is important that the right screen be chosen for half-tone blocks to suit exactly the paper on which the block is to be printed. It is always the safest plan to consult the blockmaker.

A word of caution with regard to the use of mechanical tints or stipples. Useful as they are for adding shaded effects on line drawings there are two points of exceptional importance. Never indicate more than two tints or stipples on the same sketch, and use only on reasonable size spaces. Introduced judiciously these aids are effective. Good art work, however, is seldom improved by "mechanical" additions—a tint or stipple added by the artist is usually preferable.

THE SKETCH or photograph



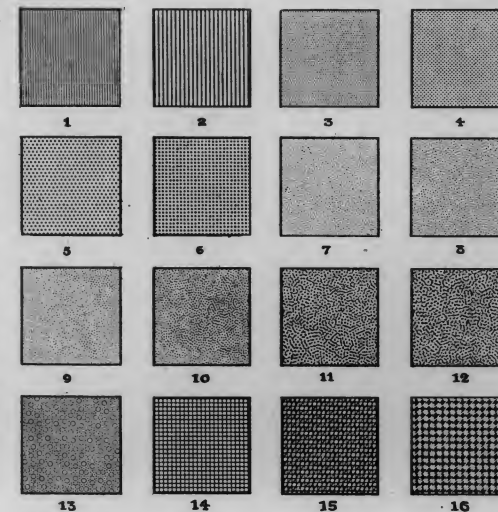
Calculating Block Sizes

A simple method that saves trouble and, given the depth of block required, at once decides the width. Where the horizontal and vertical intersect, the diagonal (indicated by X) decides the depth and width of the block. Enlargement can be calculated indefinitely by extending the diagonal line and intersecting at the point where the required depth is reached. Mark your originals S.S. if you require blocks of the same size as sketch, thus: $\leftarrow s/s \rightarrow$, and for other sizes—reduction or enlargement—accordingly. Useful examples of engravers' mechanical tints and stipples are given here.

Examples of Mechanical Tints and Stipples used by Process Engravers

Useful Tints and Stipples

These examples represent those in general use, and mostly available when ordering blocks. A full range, including a number of other interesting alternatives, can usually be obtained from the leading firms. Printed on a sheet or in a handy booklet, all that is necessary is to mark over in blue pencil the portion of the sketch to be covered, indicating the tint or stipple required by number, or any other method adopted by the engraver in his sheet or booklet.



SCREENS USED IN HALF-TONE REPRODUCTION
AND THEIR SUITABILITY FOR VARIOUS PRINTING PURPOSES

(By courtesy of the Art Reproduction Co., Ltd.)



150
Booklets and Catalogues



133
High-class Monthlies and
Weeklies



120
High-class Monthlies and
Weeklies

In brief, the finest screens should be chosen for printing on art paper. Nos. 133 and 120 may be used for imitation art paper, Nos. 100 and 85 for super-calendered paper, and No. 55 for newspapers.

STOCK SIZES OF PAPERS AND
OTHER SUB-DIVISIONS

4 Sheet Double Crown	60 × 40
Quad. Crown	40 × 30
Double Crown	20 × 30
Crown	20 × 15
Crown Folio	15 × 10
Crown 4to (quarto)	10 × 7½
Crown 8vo (octavo)	7½ × 5

Double Demy	22½ × 35
Demy	17½ × 22½
Demy Folio	11½ × 17½
Demy 4to (quarto)	8½ × 11½
Demy 8vo (octavo)	5½ × 8½

Medium	18 × 23
Medium Folio	11½ × 18
Medium 4to (quarto)	9 × 11½
Medium 8vo (octavo)	5½ × 9

Double Royal	40 × 25
Royal	20 × 25
Royal Folio	20 × 12½
Royal 4to (quarto)	10 × 12½
Royal 8vo (octavo)	10 × 6½

Imperial	30 × 22
Imperial Folio	22 × 15
Imperial 4to (quarto)	15 × 11
Imperial 8vo (octavo)	11 × 7½

Mailing Cards	9½ × 7½
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NOTE.—The Federation of Master Printers and the National Association of Wholesale Stationers and Paper Merchants have adopted the standardization of the 1,000 sheet basis for paper, in place of the old 480 sheet ream system.



100
High-class Monthlies and
Weeklies



85
Good-class Newsprint



55
Newsprint for Rotary Press

	1"	2"	3"	4"	5"	6"	7"
6-pt.	This handy chart will show you how much text will fit into a line of print						
8-pt.	This handy chart will show you how much text will fit into a line of print						
10-pt.	This handy chart will show you how much text will fit into a line of print						
12-pt.	This handy chart will show you how much text will fit into a line of print						
14-pt.	This handy chart will show you how much text will fit into a line of print						
18-pt.	This handy chart will show you how much text will fit into a line of print						
18-pt. CAPS	THIS HANDY CHART WILL SHOW YOU HOW MUCH TEXT W						
24-pt.	This handy chart will show you how much text will						
24-pt. CAPS	THIS HANDY CHART WILL SHOW YOU						
30-pt.	This handy chart will show you how much						
30-pt. CAPS	THIS HANDY CHART WILL SHOW						
36-pt.	This handy chart will show you the						
36-pt. CAPS	THIS HANDY CHART WILL SHO						

By courtesy of the Wellington Printers, Ltd.

A HANDY GUIDE TO TYPE SIZES

SCREENS USED IN HALF-TONE REPRODUCTION AND THEIR SUITABILITY FOR VARIOUS PRINTING PURPOSES

(By courtesy of the Art Reproduction Co., Ltd.)

In brief, the finest screens should be chosen for printing on art paper. Nos. 133 and 120 may be used for imitation art paper, Nos. 100 and 85 for super-calendered paper, and No. 55 for newspapers.

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Double Crown	20 × 30
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Demy 4to (quarto)	8½ × 11½
Demy 8vo (octavo)	5½ × 8½

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Medium Folio	11½ × 18
Medium 4to (quarto)	9 × 11½
Medium 8vo (octavo)	5½ × 9

Double Royal	40 × 25
Royal	20 × 25
Royal Folio	20 × 12½
Royal 4to (quarto)	10 × 12½
Royal 8vo (octavo)	10 × 6½

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150
Booklets and Catalogues



133
High-class Monthlies and Weeklies



120
High-class Monthlies and Weeklies



100
High-class Monthlies and Weeklies



85
Good-class Newsprint



55
Newsprint for Rotary Press

	1"	2"	3"	4"	5"	6"	7"
6-pt.	This handy chart will show you how much text will fit into a line of print						
8-pt.	This handy chart will show you how much text will fit into a line of print						
10-pt.	This handy chart will show you how much text will fit into a line of print						
12-pt.	This handy chart will show you how much text will fit into a line of print						
14-pt.	This handy chart will show you how much text will fit into a line of print						
18-pt.	This handy chart will show you how much text will fit into a line of print						
18-pt. CAPS	THIS HANDY CHART WILL SHOW YOU HOW MUCH TEXT W						
24-pt.	This handy chart will show you how much text will						
24-pt. CAPS	THIS HANDY CHART WILL SHOW YOU						
30-pt.	This handy chart will show you how much						
30-pt. CAPS	THIS HANDY CHART WILL SHOW						
36-pt.	This handy chart will show you the						
36-pt. CAPS	THIS HANDY CHART WILL SHO						

By courtesy of the Wellington Printers, Ltd.

A HANDY GUIDE TO TYPE SIZES

A USEFUL COLOUR CHART

Showing at a glance which combination of colours to use

	Blue	Brown	Cream	Green	Gray	Helio	Lavender	Maroon	Myrtle	Navy	Olive	Orange	Purple	Red	Salmon	Sky-Blue	Tan	Yellow
Blue	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q
Brown	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q
Cream	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q
Green	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q
Gray	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q
Helio	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q
Lavender	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q
Maroon	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q
Myrtle	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q
Navy	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q
Olive	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q
Orange	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q
Purple	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q
Red	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q
Salmon	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q
Sky-Blue	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q
Tan	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q
Yellow	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q

By courtesy of the Wellington Printers, Ltd.

PART III

CHAPTER I

BOOKLETS, FOLDERS, CATALOGUES, ETC.

ALTHOUGH these sections of advertising practice do not come within the limitations defined by the title of this book, some reference will be welcomed by the student if only as a general guide to such work. Space precludes any attempt to deal thoroughly with these important branches of advertising, yet the brief outline of procedure which follows, combined with other matter contained in this work, will be found sufficient to put the student on the right road to prepare booklets and other advertising matter in its class, with some measure of success.

Booklets

Size and quality depend upon the nature of the proposition. For instance, a booklet boosting a patent medicine must have an enormous circulation to be economically productive. This necessitates printing in large quantities, and in buying print the larger the quantity ordered the more the economy factor operates if the "run" is not interrupted, the job only carrying one "setting" cost, which charge remains the same whatever the quantity of booklets required. To keep down costs the paper used need not be of more than ordinary "newspaper stock" quality. For the illustrations (if any) line blocks—the cheapest process blocks obtainable—can be used, the reproduction being made from inexpensive sketches which are usually quite good enough in drawing for the purpose referred to. A point to be remembered in this connection is that size and weight must be carefully decided—make a "dummy" and weigh with wrapper or envelope—to keep within the lowest

rate of postage for the class of material; a blunder in this respect is likely to prove disastrous. Incidentally, printed matter of this type is largely used for house-to-house distribution, for enclosure in packets, for wrapping round bottles, and so forth, the thinness of paper helping materially in minimizing the weight of the parcel for transmission by post, or otherwise.

On the other hand, a booklet, for example, in connection with pianos, jewellery, furs, works of art, or other merchandise connected with the luxury trades, may be planned on lines reflecting the character and importance of the goods—a sumptuous production printed on what is technically termed "art" paper, with embossed title on cover and expensive three-colour illustrations. Yet, the patent medicine booklet or brochure, drastically inferior in production, may be as costly as the other kind when the enormous quantities required for the first proposition are compared with the limited editions which are found to be ample for the sale of luxury goods. The comparison is noted here as of interest to the student when considering the contrast in quality; the seemingly vast difference in cost is more apparent than real.

Size

Whatever the purpose for which a booklet is planned, the size is best decided by choosing a standard size of paper (see table in Part II) that will not cut to waste. The effort to produce booklets or folders of unusual shapes is likely to result in waste of paper and send up the cost quite out of proportion to the small

advantage gained. For the smaller type of booklet, plan so that it will go comfortably into the pocket. If only $\frac{1}{2}$ in. too wide for the average inside breast pocket—if the appeal is to men—the inconvenience caused by the width of the booklet may easily affect adversely sales of the goods through the brochure being discarded instead of retained for reference; this applies particularly to advertising literature distributed at exhibitions. When booklets are intended for postal transmission a point to bear in mind is that odd sizes frequently add to the expense of a campaign unnecessarily, by the need for envelopes to be specially made to take them.

Make-up

The number of pages in the make-up of booklets is controlled by the technical requirements of the printing press, and should conform to an arrangement of fours or eights. In other words, a booklet can be planned for eight, twelve, sixteen, twenty, twenty-four pages, and so on. Quotas other than those based on this rule—twenty-two pages, for example, would not be practicable as this plan involves a single two-page sheet in addition to the five double, or four-page, sheets—the only arrangement possible for binding-in completely and satisfactorily.

Lay-out

The lay-out, or what is technically termed the "format" of booklets, varies so considerably that it is impossible to do more here than to remark that the writing up of a booklet affords more literary scope to the ambitious copy-writer than he is likely to meet with in his work for Press advertising; and, at the same time, to again urge remembrance of the selling end to be kept in view throughout the preparation of advertising material, *no matter what form it takes.*

Cover

The most inexpensive form of booklet cover is that type-set and printed in one colour on similar paper to that used for the inside pages. In this case, the four pages which go to make up the front and back covers of the booklet are printed at the same time as the body of the brochure and become part of the page quota. For example, in planning a sixteen-page booklet twelve pages only would be available as inside pages, the remaining four being absorbed in the four pages forming the cover. Dependent on the class appeal of the booklet, page 2 of cover is sometimes used for the printing of a brief "foreword" or introduction; page 3 of cover for "terms of business" or general notes, and back page of cover for the name and address of the firm issuing the booklet or/and their trade-mark, telephone number, etc. In this style of make-up—same paper throughout—if you use two colours for your cover design you can take advantage of the second printing necessary and utilize it throughout your brochure without adding appreciably to the cost, the cover being printed at the same time, on the same machine, as the body of the booklet. If your cover bears a design reproduced by what is known as the tri-colour process, the three colours—red, blue, and yellow only, for reasons given in my sectional information regarding process blocks—can also be employed throughout, as three workings are involved, the printing conditions being in line with those already referred to.

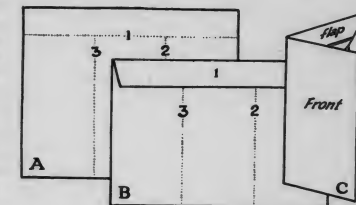
If your cover is planned on more ambitious lines, for printing separately from the text pages of your booklet, there exists an infinite variety of choice in paper, colour schemes, and reproductive processes. Briefly, you have a full range of cover papers, samples of which can usually be obtained from the leading paper manufacturers, to choose from; every conceivable artistic shade of colour is now available.

You can plan for your title to be set in one of the many beautiful type faces now at the booklet designer's disposal, or you can decide on a design to be printed or embossed in one or more colours according to the demands of the work in hand. If you use half-tone blocks the paper must be pure white or very light in tone, with a perfectly smooth surface—what we call "art" paper; if the printing process is "off-set" (see Glossary) a smooth surface is not so important; it depends on the subject—the design or illustration. If the design is carried out in strong flat masses, line blocks can be used and rough or smooth paper used according to the effect aimed at. A rough surface paper, white or coloured, can only be used for subjects reproduced by the three-colour process if these are printed separately on art paper and mounted in position. An excellent result is secured if "plate-sunk," i.e. on a depressed area leaving a suitable border space surrounding the paste-on. Embossed lettering or designs, whether "blind" (raised simply from the flat paper surface) or coloured, are always effective and sumptuous in appearance when used for high-class propositions; this treatment however, is not so frequently used now as formerly. These few hints are merely intended as rough suggestions for adaptation at the discretion of the student after careful study of his booklet problem to decide the question of appropriateness of design and most suitable method of production for the work in hand; and its economic cost in relation to the importance of the merchandise in the interests of which it is to be issued.

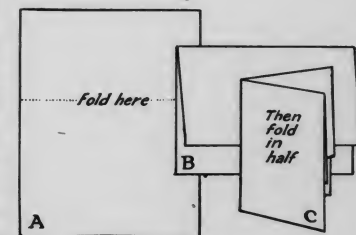
Folders

The term "folder" is applied to advertising material that consists of a single sheet of paper of any size more than once folded—one fold only becomes a "leaflet" or circular. To avoid unnecessary expense to the advertiser

the sheet selected should be one of the standard paper sizes (see list at end of Part II). According to requirement you can use either the whole or a portion that makes it possible for more than one folder to be cut from the same sheet without appreciable waste, at the same time allowing sufficient margin for



A USEFUL THREE-FOLD



A SIMPLE TWO-FOLD

trimming after printing; in short, calculate closely but not niggardly—slight waste is inevitable. A point of some importance is that expense increases with the number of folds you plan. It is quite practicable to design an effective folder without recourse to complicated folds in an effort to produce something unusual; from a selling point of view continual straining to devise "some plan that has never before been adopted" is simply waste

ADVERTISEMENT LAY-OUT AND COPY-WRITING

of time on the part of the planner, and uncalled for expense for the advertiser—in many instances.

A simple method of folding will be more productive of results through the very fact of its simplicity and the ease with which its message can be read. Be as novel as you like but take care that the cleverness of your idea does not become “the tail that wags the dog,” to the detriment of your sales appeal. I deal with “novelties” later.

Let your displayed wording be well chosen—selling stuff if possible. Choose an effective colour scheme if you are allowed two printings, and get an enhanced effect by using a coloured paper if the subject is suitable. Fold so as to secure ample room for display of your text matter. Plan always for good size *readable* type, emphasizing all points of importance concerning the goods and you will have designed a folder on business like lines. The size of the envelopes to take your folder also should be borne in mind, unless this matter is one in which the question of expense does not arise.

Catalogues

The chief points to be observed in the preparation of catalogues are clarity and fullness of description, the placing of these in reference to illustrations of the goods so as to render impossible mistakes on the part of the intending purchaser; a clear setting out of the terms of business; how to order by post; telephone number, and firm's name and address. The writer has known a case where the omission of the last mentioned was an actual fact, remedied, of course, before distribution. It is of the first importance to arrange the firm's name and address so that, should the catalogue become mutilated this vital information still should be available. It has been my invariable practice to place the name of the firm at the foot of each left-hand

page, and the address in a corresponding position on every right-hand page. This ensures that any page, should it become detached from the list, is sufficiently complete for the prospective buyer of the goods to know where and from whom to obtain them. If the catalogue is issued by a mail order firm or a department store this precaution is a “seller” without question. Most of my other remarks, in connection with booklet production, apply also to catalogues.

Novelties and Cut-Outs

Ideas for advertising novelties is another section that comes within the province of the copy-writer and lay-out man who is anxious to work in the wider sense his field of activity as an advertising man, and to the student who wishes to study this branch of publicity I recommend the plan of collecting and preserving any and every kind of printed novelty that comes his way, not for the purpose of copying, but as data likely to suggest other ideas. It is surprising how frequently ideas already in being lead to others different in every respect, and of equal or greater value as publicity matter that sells goods. Many ideas of the “novelty” description fail lamentably as “sellers”—the point I consistently stress throughout this book—yet could be made effective sales matter by some slight addition or alteration. Any idea you may conceive must be practical in form, and to this end the technical difficulties of reproduction must be understood or you will devise a novelty far too costly to be adopted for advertising purposes. For example, many novelties take the form of “cut-outs” such as a shaped card cut around an illustration—a head and shoulders, a complete figure or figures, or a circle cut through the first sheet of a double card to display a picture or lettering printed on the third page. This latter is one of the commonest forms, and one of the cheapest, whereas in

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the first case the more variety in the cut, the greater becomes the cost. In planning novelties and cut-outs, eliminate as many unnecessary variations as you possibly can; avoid complicated cuts and you will arrive at a practical proposition. Remember, the cost of reproduction of your novelty has to be

reckoned in the selling costs of the goods, as is the case with all publicity matter. Unless the technical side is carefully considered your novelty or cut-out may be planned on unduly expensive lines, when a more simplified arrangement might prove equally effective and far less costly.

CHAPTER II

FINDING A MARKET FOR YOUR WORK

TO obtain a profitable market—whether it takes the form of a permanent position, or what is known as “free lance” work, is perhaps your greatest test as a salesman, though it by no means follows that the best copy-writers are the most successful in either of these directions. Many a man who can make a good bargain as ambassador for another is incapable of doing so for himself. On the other hand, many a man has obtained—and lost—a position worth having, through overselling his services. A glib tongue and a plausible manner, at an interview, may convince an employer that he has before him a live man whose services are highly desirable. He is engaged—the coveted appointment is secured—then comes the test. Staying power—the continuous production of sound selling ideas—proves to be absent after one or two brilliant efforts; or want of adaptability to deal with the many problems the agency copy-writer is expected to handle, often at very short notice, exposes weaknesses he has adroitly covered up when seeking the appointment. He has been too clever; he has oversold himself with the inevitable consequence—suggested resignation or flat dismissal.

Helpful Advice

Let me make it clear here and now that, however efficient you may know yourself to be, *good* positions in the advertising world are not to be had simply for the asking; undeniable proof of ability must be produced—sooner or later. If you have had no opportunity for actual advertising practice—that is, in the absence of *published* examples of your work, your best plan is to endeavour to secure an appointment with an advertising agency,

or as an assistant in the publicity department of some business firm, by “writing in.” Do not be discouraged by “turn-downs” or non-replies to your letters. Make up your mind philosophically to regard your task as on a level with some difficult commercial problem you may have to tackle in the future, when you have secured your job. You have something to sell. Instead of goods you have to dispose of your services. It is no more easy to find a market for these, without the valuable lever provided by previous experience, than it is to create sales for goods of unknown make or quality. The buyer, in both cases, must be given full and honest particulars of what the vendor offers so that the value factor may be investigated before clinching the deal.

Seeking an Interview

When writing for an interview state, without exaggeration, exactly what you can do; write so as to carry conviction. Be truthful, write optimistically but not boastfully. You will then have drafted a letter which will induce confidence that reliance on the truth of your claims for consideration will not be misplaced. Don't claim more than you can justify when put to the test; write easily by avoiding stilted business phrases and long words where short ones serve your purpose equally well. Send out a letter that is neither too short nor too long; the first kind is likely to be dismissed with scant consideration, and the second turned down through want of sustained interest from the recipient's point of view. The ideal letter for the position seeker is, perhaps, one of from one hundred to one hundred and fifty words with any points, such as previous commercial experience,

likely to influence a trial or interview, plainly set out, so that our statements can be quickly absorbed. Let your application be what is technically termed a “sales” letter, as individual in character as you know how to make it. Draft it so that it can be adapted for sending in reply to more than one advertisement offering an appointment such as you are anxious to obtain. If you see no vacancies advertised, of the kind you are after, adopt the bold course—chance your luck by writing to a carefully selected list of advertising agents or reputable business firms likely to include a publicity department in their organizations.

Diplomacy Advised

First of all, satisfy yourself that you have planned an application for employment that is sound in construction, indicative of your abilities without undue verbiage—a letter that is really convincing. Make sure that it is so by analysing it carefully, not only from your own obviously interested viewpoint, but also from that of the person whose favourable reply you hope to receive. If possible reserve some “telling” point—a trump card, as it were—for production at a subsequent interview should such transpire; this is a wise course to follow rather than to write what may be termed an “exhaustive” letter, leaving nothing further for discussion. Such a situation may be created by implying diplomatically that “further particulars will be given if a brief interview can be granted,” or something to that effect. This plan is frequently successful provided the other contents of the letter are sufficiently convincing as to the writer's suitability for any position that may be, by chance, either vacant or about to become so. Remember, *your letter in itself will be a test of your ability as a copy-writer*, and it may arrive just at the right moment for careful, and possibly favourable, consideration. If an interview transpires as a result of

your timely application, do your best to convince your prospective employer that you are the right man for the job. Show keenness and enthusiasm but do not make the fatal mistake of appearing to be over anxious, as this is likely to affect the terms on which you ultimately fix up.

A decision in your favour, if the result of the interview seems doubtful, may well be brought about by offering your services on a trial basis for a stated period. This course will show that you have confidence in your ability to make good, and is a particularly useful point to bring forward if you have had no previous practical experience or have insufficient proof that you can fill adequately the position you have applied for. The greatest difficulty—that of securing a start, when such conditions are present—can thus be overcome if the interview is, in other respects, generally encouraging.

After Securing a Position

We will suppose that you now have obtained some kind of position on the staff of an advertising service agency, or with some firm on the publicity side of the business. Possibly the opportunity and the salary you receive are not quite what you, in your enthusiasm, were hoping for. You are probably engaged as a junior copy-writer and have to do many odd jobs and very little “copy.” My advice is—endeavour to show the keenest possible interest in everything you have to do; keep your eyes open; learn all you can; practise all you may and, later on—look for a better appointment if the prospect of advancement is not sufficiently encouraging to remain with the firm by whom you happen to be employed. It is a notorious fact that progress in any profession is invariably slow; it is equally certain that the plums fall only to those who know their work thoroughly, not only in theory but in practice also. Aspire to be

something more than a copy-writer and you will find better positions more easily obtainable. Study hard to acquire a thorough grasp of the technical and business knowledge demanded from those who fill important executive appointments, many of which carry bigger salaries than any copy-writer whose work is not distinctly above the average, can hope to reach.

If you decide to seek ultimate executive work—the real goal of the ambitious advertising man—as well as a reputation for outstanding copy-writing, start for preference, if you get the opportunity, in one of the smaller service agencies, several of which handle one or more big advertising accounts besides others of less importance dealing with a useful variety of businesses. By following this course you are far more likely to gain an all-round knowledge of “agency” work which will prove itself of immense value to you in the future. If your activities are restricted to one of the water-tight compartments of the leading publicity organizations the probability is that once a copy-writer you will remain a copy-writer, until you feel impelled to make a change that will extend your horizon. If, however, you make up your mind definitely to specialize on “copy”—a decision I do not advise too strongly—you will have found your proper sphere if you obtain such an appointment and can hold it successfully.

“Free Lance” Work

This is the work understood by the colloquialism “being on your own.” You can adopt a private practice as a specialist in layouts and copy-writing or, when your knowledge has become sufficiently wide as to make your advice worth paying for in the planning of advertising and selling campaigns, you may set yourself up as a publicity consultant and business adviser. Success in the latter capacity, however, depends on the possession

of such a vast knowledge and experience of publicity and marketing methods, that qualification for such a position can only be attained after many years of close study and work in the hard school of experience; and the capacity to plan selling schemes on definite *proved* lines that eliminate experiment and possible failure. The consultant must not only be something more than reasonably sure that his advice is sound, but must be prepared to prove it to be so in practice. These references to consultancy work are interpolated here to indicate to the determined student the height to which he may aspire in the advertising profession, for the use of which term they are put forward as a complete justification; no set rules can be laid down for the guidance of the business adviser. Every problem is different in character and has its individual difficulties and complications, involving as much intellectual effort as is presented in the problems arising in other professional services.

Getting Business

Reverting to “free lance” work on less ambitious lines. To secure a regular run of commissions brings us up against the eternal problem of how to find a market for your services. Difficulties, however, were made to be overcome, and the satisfaction experienced, when the issue is successful, is the recompense and encouragement to push forward.

One way out is to advertise for such work in the trade journals, choosing those connected with commodities the advertising of which you know you are best qualified to handle. Few can tackle every proposition with equal success, although my advice is to be as versatile and as thorough as you can. By training on lines embracing a fairly wide scope you will increase your prospects of continuous work, owing to the policy of always being in a position to tap more than one trade in your efforts to obtain orders.

Another Plan

It is also possible to get commissions to plan advertisements, folders, and booklets by systematically approaching firms whose advertising is obviously open to improvement, and who have, presumably, neither agent nor a publicity department. Quite a good idea in order to gain a footing is to offer to prepare a first advertisement on approval, payment only to be made if the effort is accepted. Devise and carry out a little scheme on “follow-up” lines by sending out a second letter about ten days after the first one, in instances where no reply has been received. Suggest that either the matter has been shelved for later consideration, or that it has been overlooked through pressure of other business. Remind the “non-reply” firms that there will be no commitment whatever on their part if the suggested lay-out and copy are not to their liking. In what is called a “form letter” campaign it is generally found that a larger percentage of replies is received from the second letter than from the first approach. In your attempts to attract orders for such work as advertisement designing, I do not recommend a third letter; the business firm that ignores two communications of this kind is seldom sufficiently alive to be worth further effort, for the time being at least. Try again later when some reversal of outlook through changed conditions involving, for instance, reorganization of selling plans, may have taken place. Another suggestion is to get into touch, personally or by letter, with small advertisers, local and otherwise, who prepare their own publicity matter, and who may welcome assistance in that direction if your terms are reasonable.

The student who has mastered the principles and practice of lay-out construction and copy-writing as set down in the preceding pages, and who feels sure that he can work competently as a “free lance” and produce

publicity material calculated to sell goods effectively, will naturally be at a loss how to estimate the worth of his work in terms of cash. Before proceeding to offer advice on a point so controversial and depending so much on the actual work to be charged for, there are certain preliminaries to which attention must be given before starting a one-man business; the way you go to work is all-important to a successful launching.

How to Start

My considered advice is that you secure, if you possibly can, some practical experience—the more the better—in an advertising service agency, before you attempt to commence working as a “free lance.” It is bound to prove an immense advantage, and should serve as a “confidence” point to introduce in your letters when you circularize “prospects,” i.e. possible firms from whom you may get business. This is perhaps the most important point of all as affecting your chances of success “on your own.” Other details, small, yet of real importance, affecting the organization side of “free lance” practice, will now be dealt with and sectionalized for easy reference.

Your Letter-heads

Your letter-heading should be printed on single sheets of quarto size—now universally used in business—and may be set either in well chosen type or printed from a block made from a special design. If you decide to operate from a private address, letterpress for your heading will be the more appropriate, and should be a practical demonstration of your expert choice in typography. A type setting is also the cheaper of the two styles, and the arrangement can be equally effective. Should you prefer a drawn heading it should be restrained in character, with little or no ornamentation. If, however, you have, or share, an office, the letter-head can be designed

on more ambitious lines, and a second colour introduced into the design; more than two printings is not advisable. Good taste in style of lettering and restraint in ornament are again the right lines to go upon; the best examples of letter-head designs depend for their excellence on simple treatment and artistic appreciation of colour contrast when the design is planned for two workings. Your letter-head, if well designed, becomes an asset; it influences the decision of the recipient of your letter when considering its contents. It is even possible to have inquiries for similar work if your heading design is exceptionally attractive. Remember, the firms you write to can only judge you and your offer by your letter and its heading, in the absence of personal contact.

Use only *good* stationery, not necessarily the most expensive, and send out your letters to "prospects" in foolscap envelopes rather than the ordinary official kind. Being more important in appearance, the contents are likely to receive more careful consideration; and this plan, by simplifying the folding process, makes it possible for your letter to reach its destination in a more acceptable condition than if folded several times before being placed in a smaller envelope. Envelopes of a size to take a quarto sheet once folded may be used to still greater advantage.

Use a Typewriter

The use of the typewriter is now so general in business circles that it will be necessary for you to follow accepted practice if you are to take every opportunity of making good in your venture. Hand-written letters are not only out of date, but will be open to the inference that your methods of business are not keyed up to modern ideas. However capable you may be as an advertisement designer, a letter written by hand asking for business will be quite sufficient to cause doubt whether, if

tested, you can "deliver the goods"; the risk of "turn-downs" or worse still, non-replies, is increased enormously. Be businesslike, typewrite everything—letters, copy, reports, schemes, etc., and be sure to retain and file a carbon copy for reference, in every instance. Get a typewriter; good second-hand machines are not expensive if you cannot at the moment afford a new one—or get a friend who has a typewriter to lend you a helping hand—or the machine. It is surprising how soon a little intense practice will enable you to type as well, if not so speedily, as the average typist.

Taking it for granted that you are not already proficient in the use of the typewriter, it will be a great saving of labour and a convenience, in any case, if you have your circular letters produced, from your own draft, by one of the many typewriting or circularizing firms who specialize on such work under the technical term of "facsimile" letters. The quantity you would require in your little "solus" business would be neither large nor expensive—500 copies of each of your two letters would suffice to keep your "prospect" scheme alive for a considerable period, as the batches you send out at a time would be small in such a proposition as the one in question; it might even be better policy to restrict your first order to one hundred copies of each letter to start off with. After testing these, or a reasonable percentage, you may have reasons for alterations of wordings or have discovered points which, if included in a revised draft, would make your letters possibly more productive by inducing a greater number of replies. It is only by a process of occasional "keying-up" of such propaganda as these letters represent, that increasingly successful results are determined. If, however, your letters are "pulling" to your satisfaction, consider very carefully before making changes which might weaken your

appeal. If you are very strongly of opinion that improvement can be effected, try out a few of the revised letters as a test, noting and comparing results with those already recorded in connection with the original draft.

Circularizing "Prospects"

The cost of a workable number of circular letters is not a very great commitment and saves infinite labour. You can yourself type in names and addresses, as required, not forgetting to add the dates; *and be sure to post on those dates*. Send your letters out, for preference, on Mondays, Tuesdays, and Wednesdays, to avoid their arrival at the start of the week or at the week-end. Letters asking for business, if they reach a busy man on Mondays, Fridays, or Saturdays, will risk a turn-down or, probably, will not be considered at all. Post so as to reach by some delivery other than with the first morning mail; letters arriving during the day by later deliveries are calculated to focus attention far more than when delivered with a heavy post at the commencement of the business day.

Free Lance "Agency Work"

If you are a 100 per cent proficient as a copy-writer and lay-out man there is still another possible market for your work. Copy-writers of proved reliability can occasionally fix up an "outside" connection with one or other of the advertising service agencies, either on the basis of a retaining fee, or payment for work as produced. Good remuneration for this work is the rule rather than the exception, as usually, the outside, or unattached copy-writer—the free lance—must be an expert whose work is known in advertising circles to be of outstanding merit, and such as copy-writers on the regular staffs of the agencies, for reasons technical or literary, are not able to undertake. A "free lance" answering this description may be considered the link

between the average agency copy-writer and the advertising consultant.

Sending Out Work

Detailed instructions on this point may seem to the student rather too elementary for serious consideration, yet a great deal depends on how work is prepared before dispatch. Carelessness in this respect is frequent, even in established advertising agencies—due chiefly to "rush" to meet a time contract—but, in these cases, serious risk does not arise. The free lance, however, cannot afford to run any risks whatever, therefore, all advertising matter he produces should be sent out in a neat folder—a simple two-leaf, with or without a flap, bearing either a label describing briefly the contents, or similar matter neatly written or drawn in "print" characters on the outside of the folder itself. Present your work in a suitable and attractive setting and you will increase your chance of building up a reputation for efficiency. More especially where a first order is concerned, it is necessary to exercise extreme care to preserve the right atmosphere for favourable consideration of the contents of your folder. If the work consists of a single lay-out and copy, "tip-in," i.e. paste lightly top only of copy sheet and top of lay-out paper, and fix copy on left-hand page and lay-out opposite. Your work is then on view at a glance and, by this simple arrangement, neither copy nor lay-out can become detached or mislaid. If more than one advertisement is in question, make up a little booklet of the requisite number of pages. For your cover use brown paper of good substance or a coloured cover paper, sample sheets of which can usually be obtained, on request, from any of the leading paper manufacturers who are always willing to sell or present gratis, small quantities to *bona fide* advertising men for use in making up booklets, etc., the idea being of course, that the printer will obtain

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his supply from them when the order for the printing materializes.

Invoices and Statements

Be businesslike in all your dealings. The general rule in business practice is that the invoice or "bill" should accompany the goods, but in the case of free lance work my suggestion is that you send out your invoice a few days after completion of order and delivery. This course is advised to allow for the possibility of requests for amendment; slight corrections or alterations are sometimes necessary before the lay-out or copy meets with final approval, and may or may not call for some additional charge. Your statement of account should be posted on the last day of the month if payment has not already been received in full discharge of the amount already invoiced. Mark your invoices and statements "Nett" and "E. & O.E."; the first will prevent a percentage reduction "for cash" on the part of the client without reference to you, unless such a course has already been mutually agreed upon. The letters E. & O.E.—meaning "errors and omissions excepted"—are your protection against mistakes on your side in charging up.

The Question of Terms

On what basis to charge for your work must always be a matter for individual decision; the following remarks may, however, prove of some assistance in dealing with this knotty question. It is an obvious advantage that a "free lance" is seldom overburdened with overhead expenses—office rent, salaries, and so on—which, with a firm or agency business, must be reckoned with in the invoicing of all work that goes through their organizations. It does not, however, follow that by low charges you will secure a larger or more continuous run of work. It is a curious fact

that people of intelligence—in which category presumably all business firms may be included—are apt to belittle services of the nature under discussion when offered at low charges; a fair and reasonable price for *good* work is seldom disputed, so that your charges should be based accordingly. To help you to decide the difficult question, I suggest a charge of, say, half-a-guinea, for preparing a lay-out and writing copy for anything up to a 6-in. double column advertisement not involving research work, and not including sketches or blocks. Some slight reduction may be possible for 1, 2 or 3-in. spaces. For larger spaces your rate should be more or less proportionate—that is, a sliding scale of charges showing a small reduction on the original basis of your charge for a 6-in. double column advertisement, the largest reduction falling naturally to whole-page lay-outs. If you are strong enough as an advertisement designer your work should be worth more than these suggested quotations to the advertiser who appreciates efficient and productive publicity; the expert with a reputation can always command considerably higher remuneration for his work. A further hint will be useful if you practise "on your own." If your course of study has made you capable of writing really good "sales" or "form" letters for circularizing, half-a-guinea is the usual charge for such work; in special cases, one guinea. Charges for designing and preparing folders, booklets, and catalogues vary so considerably that advice on this point would be futile; such invoicing must be left for you to decide according to time, trouble and work involved. As a general rule keep your prices up rather than down, if the work is worthy. Plan so that to increase your charges as you become more efficient will not jeopardize any connection you may have already secured.

I feel it would not be right to conclude this section without a note of warning that free

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lance work even at its best, is precarious. It is also necessary at times to have interviews with clients, which entail the loss of valuable working time, and for which recompense in hard cash cannot well be obtained. Such appointments mean late work—hard work—to get the advertising matter you have in hand through to time; keeping faith with clients,

no matter what the circumstances, is of the first importance in maintaining a connected run of work. However, if you are fortunate enough to establish a good connection, the satisfaction and independence enjoyed as a free lance have compensations quite apart from agency work or employment on the publicity side of a business firm.

CHAPTER III

THE ADVERTISING MANAGER AND HIS DUTIES

EVERY young and ambitious ad.-man probably has visions of being appointed advertising manager to some important firm, sooner or later, during his career, and will welcome even this necessarily incomplete review of what an advertising manager has to know and do. The subject is far too wide to attempt to treat it in detail in the present volume, yet the writer feels that some reference to this possible development of the student's progress will be looked for; he is hopeful that the following brief outline of the ad.-manager's duties and responsibilities will stimulate determination to excel in a profession so varied in its opportunities as the practice of advertising and publicity.

Qualifications

A good "agency" training, a strong personality, and an aptitude for taking the long view in business outlook, are among the many requirements of an advertising manager, whether his work is for a firm handling a staple product or for one of the increasingly numerous department stores. Sound "sales sense" is more important than well balanced lay-outs, and any previous practical commercial experience is a very valuable asset; the most brilliant copy-writer and lay-out man may easily become a rank failure, so many qualities in an "active" sense being demanded of the man who fills this responsible position.

Staple Products

For convenience in sectionalizing, under this sub-heading I include any and every kind of trading, other than department stores, that calls for the assistance of an advertising manager. It is impossible to do other than

generalize in this connection, but the lines marked out may be taken as applying in a broad sense to the advertising department of any firm manufacturing goods to be sold through the retailer, or to the consumer direct. In either case it is very necessary for the advertising manager to work in close touch with the sales manager. In some businesses these executive positions are invested in one individual, but if they are organized as separate departments, between the respective chiefs, there must be absolute agreement in policy and tolerance in conference when considering ideas for business expansion put up by either side; this is vital to their joint responsibility for their sections to function harmoniously in the interests of the firm. It is as fatal for the sales manager to withhold information required for advertising purposes as it is for the publicity manager to work out schemes on lines which he may have to decide as probably effective, without access to data which should be available in the ordinary course of business.

Therefore, should you secure a position as advertising manager to a firm with a live sales force, be sure to let the men on the road—the salesmen and travellers—through their chief, the sales manager—know what is being done on the publicity side to support them. Cohesion between the sales and advertising sections of a business is the logical plan for increasing sales. Team work—the organized co-operation of every individual in every department throughout the firm, from the directors down to the packers or office boy—is the ideal policy to ensure maximum effort, all focussed on the one point—sales; the least important unit in a business, through carelessness or

neglect in apparently unimportant matters, can easily cause trading losses quite out of proportion to the position held by the delinquent.

The Ad.-manager's Duties

The planning of schemes in detail for Press campaigns is the most important duty the advertising manager has to undertake. He must be able to arrange expenditure of the advertising appropriation on reasonably economical lines, without weakening the possible success of the campaign, by choosing the right publications to attain that end. His ideas must be live ones, with a measure of originality in appeal to the public; and every advertisement, whether planned as an individual announcement or as one of a series, should lead definitely to the sales goal. If the proposition is technical—engineering, for example, and you are appealing to the trade, treat the subject on strictly business lines; stifle all tendency to be humorous or long-winded in your copy. Engineers take their trade seriously; they are busy men who, whilst keen on investigating facts concerning new or exceptional plant, require these to be set out briefly and clearly for quick reading. They prefer to form their own deductions from the salient features contained in the tabulated specification of the machine, vehicle, and so forth, which happens to be the subject of the advertisement. Leave all unessentials for inclusion in your catalogue or brochure, and in all announcements invite applications for a copy of the list or booklet. Once you get the inquiry follow it up at intervals, either by correspondence or through the firm's travellers, or both, until either an order results or the inquiry is obviously dead. Even then, revive it or attempt to do so by sending particulars of other suitable goods from time to time. Keep track of all inquiries by careful card-indexing; chart the results from your

advertisements so that you can cut out any media not pulling satisfactorily and use the money saved on publications which are pulling their weight, or in some other more profitable direction.

General and Mail Order Charts

The need for charting results for the purpose of eliminating media which prove to be entirely ineffective, or from which inquiries or orders cannot be obtained at an economic cost, is imperative if your position is that of advertising manager to a mail-order firm. If the publicity you handle is for a staple product—soap, jams, toffee, teas or other articles, or foods, for general consumption—it is not possible to keep any record, as no means exist for tracing results from individual advertisements or publications, the sole aim of the advertising being general publicity to create sales in a broad sense, through the retailers. In these propositions the question of registering results only arises when a public competition of some kind is projected and carried through by means of coupons cut from the advertisements, or when coupons are introduced for use as applications for booklets, or in connection with "sample" schemes, free or otherwise. Schemes of this nature are particularly useful at the commencement of a campaign for a new product, the records of results providing valuable data on which to base subsequent "general" operations. The "coupon" results will indicate fairly accurately the potential pulling power of the various publications.

Schemes

Your scheme will, of course, have to be planned within the limitations of expenditure decided by your directorate, or the principals of the firm.

Having done this, in consultation with the sales manager, the next step is to get it O.K.'d

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by the management. If you have faith in the soundness of your plans, fight for your scheme if necessary—as diplomatically as the occasion may call for. Criticisms, trite or decidedly adverse, on points, are almost certain to crop up when you submit your ideas to the powers that be, for their approval; also quite possibly, suggestions for even drastic amendments. Give way, if you must, on small points, but go all out to retain the salient features of your proposed campaign—with the assistance of your rightful backer and colleague, the sales manager. Be prepared beforehand with adequate reasons for combating alterations with which you are not in full agreement—points likely to give rise to debate can usually be foreseen—and do your level best to convince your chiefs that your plans are sound. Be sure of your ground and you will win through. At times, however, a submitted scheme has to undergo considerable unavoidable alteration, or the advertising appropriation originally set aside has to submit to the pruning knife, to meet some contingency affecting policy or finance occurring during the interval between the issue of instructions to prepare, and your actual submission of, the scheme. The directorate, quite rightly, do not always deem it necessary to divulge their reasons for revision in these matters, and if you sense such a situation be diplomatic and amend your scheme to meet the presumed new conditions without putting questions which may turn out to be indiscreet.

Organizing Your Department

The staff and office equipment required for an advertising department to run smoothly depend on the importance of the business and the nature of the goods or services. A firm of engineers, for instance, would be able to carry on efficient publicity with quite a small staff—the advertising manager, his assistant, a typist, and an office lad. In contrast, a mail

order organization of any size usually needs a large staff which would be determined automatically, in proportion to its turnover. Its clerical staff might have to be sufficient in number to handle quickly and smoothly thousands of orders daily for varying quantities of goods at a wide range of prices; detail work calling for fine organization. Its advertising staff proper would probably be small, yet, in post order business, the interdependence of the two sections makes consolidation as one department the right policy; in many mail-order businesses the management of the twin departments is entrusted to the advertising chief, whose leading assistant is made responsible—under supervision of the advertising manager—for the general working of the co-section.

An advertising manager to a large organization is usually too busy planning ahead and dealing with major matters to prepare every detail of the actual advertisements, and leaves these to be carried out by one or more assistants who work under his direction. He is, nevertheless, wholly responsible for the planning of the “key” lay-outs and copy required for filling in the scheme passed—perhaps in more or less skeleton form—by his directors. His staff would also keep track of inquiries and orders and operate “follow-ups,” referring to him in the usual course to settle difficulties as they arise.

Department Stores

There are many points in which the duties of advertising manager to a large department store differ from those met with in a parallel position with a business firm handling specialized goods; hence my decision to treat this subject separately. Difficulties are multiplied by the need for co-operation with a number of departmental “buyers” whose interests are apt to be centred exclusively in the concerns of their own sections, rather than in the progress of the store as a whole. The advertising

THE ADVERTISING MANAGER AND HIS DUTIES

manager has to keep the broader view consistently, and act impartially in the interests of all.

Planning the Campaign

The principals of the store—the directors, if a limited company—decide the advertising appropriation for the ensuing year, or other period according to preference, and allot the expenditure for the various departments; a sliding percentage based on sectional turnover. At the same time a sum is allocated for “general advertising”—for the house as one entity. The advertising manager's duty is to suggest the media to be included in the scheme, planning his schedule as far as possible on traceable results from the previous advertising. A meeting of principals and buyers is then convened at which the advertising manager has to deal with any questions raised with regard to the publications selected for debate, the principals inviting suggestions from all present in connection with any other matters—internal organization, and so on—which may seem to require adjustment, the advertising manager contributing his quota to the general discussion where matters come within his province.

Booking Space

Space is then booked provisionally in relation to the scheme as finally agreed upon, and the next step is the preparation of a chart embodying division and subdivision of the space available to meet the probable future requirements of each department in regard to its seasonal advertising needs, the principals, in conjunction with the advertising manager, having previously set aside space corresponding to the appropriation decided upon to cover the store sale periods; these occur automatically at regular times each year. And I would mention in passing that it is at these times necessary on occasion to combat attempts to run a “sale within a sale.” For instance, the

writer has known buyers to fight for separate space during a seasonal sale, to advertise a special sale for their department individually, rather than be included in the “composite” announcements shared between several of the store sections; the right policy is “variety of merchandise” in a store sale advertisement, and, whether embracing one or more departments the chief heading should be, throughout the period, in all advertisements, the words “SUMMER SALE,” or whatever season it happens to be; comprehensive, not departmentalized.

Distribution of Space

This detail is sometimes arranged by the administration week by week but, although this somewhat arbitrary plan makes things easier for the advertising department, in my opinion a more equitable arrangement is to allow the buyers the privilege of deciding, up to a point, how their sectional advertising appropriation should be expended, final decision, of course, remaining with the management. The buyers' responsibility in profitable dispersal of seasonal and special purchases of merchandize is a weighty argument in favour of a certain latitude in this direction. Distribution of space in media known to bring the best returns in shop trade and post orders—a combined “pull” only possible through one or two of the leading national newspapers—is, however, always likely to prove a stumbling block owing to the impossibility, at times, to accommodate all sections who desire space to an extent, collectively, which would absorb, perhaps, twice or thrice the area it has been possible to book for the date such publicity is required. Effort has to be made to placate all by the plan of turn and turn about. In any case friction is, more or less, unavoidable, and considerable diplomacy is called for on the part of the advertising manager to adjust matters to the general satisfaction.

Catalogue Costs

In apportioning the provisional expenditure for the several departments reservation must be made to meet sectional costs of catalogues, booklets and other advertising matter to be issued during the period covered by the appropriation, a certain proportion of these incidentals also being allowed for in the "general" advertising allocation, such items as cover designs and blocks, other than those of a strictly departmental kind, being charged to that account.

Special Qualifications

In addition to his other qualifications as an advertising expert, the department store ad.-manager is expected to have a good general knowledge of many classes of goods, and should be able to advise the buyers as to the most suitable lines to advertise; also the most responsive media. He must keep in close touch with the advertising expenditure of each department, and extra bookings to meet unexpected contingencies must be watched very carefully, or trouble will follow. The "long view" must be cultivated and catalogues put in hand well in advance of the time for issue. Buyers should be warned that all copy must be complete by a definite date; frequent reminders are usually necessary. Except where lists are purely departmental, catalogues are issued in the interests of the departments as a whole—the combined units of the entire store; and it is a well-known fact that one of

the most difficult tasks in store management is to get all buyers to work as a team for the good of the house. It is the advertising manager's duty to do his best to bring this about. Other duties include the planning of window and van bills. If posters are included in the publicity scheme a tour of inspection should be made from time to time to check positions, etc. Time also has to be found for interviews with Press representatives, artists, printers, blockmakers, etc. The best plan is to set apart a definite day each week, and to refuse to see callers on other days, except by appointment.

Finally, the advertising manager must be a "live" man all the time, always ready and able to put forward good selling ideas appropriate to the season, keen to effect eleventh-hour alterations in make-up to avoid loss where sudden changes in weather render unsuitable the selling lines first selected, and awake to every opportunity for increasing sales. Stunt advertising suggestions are also looked for on occasion, especially during the Christmas season when the advertising manager's duties frequently receive the addition of those of an assistant general manager.

Tact, diplomacy, energy, enthusiasm and foresight are all necessary to make good as advertising manager to a big department store; the reward is the respect of his principals and buyers, the prestige attached to the position he holds, and the opportunity for self expression.

CHAPTER IV

SHORT NOTES FOR CAREFUL STUDY

1. Avoid disparaging reference to competitors' goods or actions; your motive is likely to be too obvious.
2. Bad caligraphy should be avoided; serious "printers' errors" may result.
3. Check proofs with infinite care. Pay as much attention to the spelling in display lines as you give to body matter. Price quotations are special pitfalls in proof reading.
4. Check proofs for correct space, as booked.
5. Watch for wrong descriptions under blocks; even for blocks set upside down.
6. A mass of white lettering on a black ground is bad; practically unreadable.
7. Avoid using more than two or three varieties of type in the same advertisement.
8. In deciding sizes for blocks keep some reasonable suggestion of proportion: don't let an illustration of a piano or settee appear the same size as a dressing case or handbag.
9. Keep heavy blocks at the bottom of the advertisement.
10. Expensive goods should not be advertised with their prices set in large figures.
11. If you are writing copy for circulation in industrial districts don't be "superior" in your diction.
12. Exaggerated statements never sell goods twice to the same people; and it is repeat orders that build a business, whether retail or mail order.
13. Better results have sometimes been obtained from two advertisements on different pages in the same issue of a publication—by halving the space originally allotted.
14. COMPETITIONS: Watch carefully the

closing date of these when sending copy to weekly and monthly periodicals well in advance of date of issue. An instance is on record of a competition announcement actually appearing on the date of expiry.

15. "SEND NO MONEY": This phrase is quite legitimate catch-word advertising if backed by a sound proposition.

16. FREE OFFERS: Beware of advertising catch offers that do not mean what they seem to imply. For example, to advertise FREE large and "trial" small is not playing the game. Have both words set or drawn equal in size, and so create confidence.

17. Except in department store advertising let the chief subject or selling line predominate. A golden rule is to avoid introducing more than one, and concentrate on that only.

18. Where the goods are of a special kind the name block may take bottom position in the advertisement. Drapery and store announcements should have the name displayed at the top, or just beneath the principal caption, as similar goods are probably advertised concurrently by competitors. The name (and address) should appear also at the foot, to separate the advertisement definitely from another similar in nature should such be placed immediately beneath, in the make-up of the publication in which it is inserted.

19. If you plan for a half-page space remember you are sure of a top position if you make it upright instead of across.

20. For newspaper advertisement avoid smaller type than 8-point; newspapers are

read under very different conditions than are the weeklies and other publications.

21. Never use such phrases as "tempting prices," "alluring offers," "giving-away prices," "unheard-of bargains," "great sacrifice," "sweeping reductions," and similar exaggerations. They are not only unconvincing, but the first two suggest an urging to useless extravagance, especially when addressed to women. I condemn entirely the phrase "sweeping reductions" and "one week final sweep"—actually illustrated with a sketch of a broom—which is being used by a well-known West End draper's at the time of writing: the suggestion of offering rubbish—the sweepings of the shop—reveals delightful ignorance of the right appeal.

22. In general publicity rule out all such expressions as "on top," "above all," "the best," and similar meaningless wordings. Use "reason why" *selling* phrases every time.

23. Avoid introducing map drawings of the globe or hemispheres to illustrate such unconvincing statements as "best on earth," "the world's best," and so on. A leading organization of chain stores once advertised their tea as "Drunk all over the World," illustrated by a sketch of a drunken man spread-eagled over a drawing representing the globe—surely an example of "the limit" in bad advertising and execrable taste.

24. "The only reason for the existence of the advertisement copy-writer is to sell goods, and more goods."

ADVERTISING. To make known by announcements in newspapers, periodicals, books, circulars, posters, showcards, novelties and printed matter of any description.

ANGLE. The point of view.

APPROPRIATION. The sum set aside for any specific purpose in a business organization; used here as "set apart for publicity purposes."

ART PAPER. Paper with a coated surface; used for printing high-class publications, booklets, catalogues, etc. Toned art paper, slightly buff in colour. Either used with glossy or matt surface, according to effect desired.

BLEEDING-OFF. A term used by printers when a border or decoration is run flush with the cutting edge of the paper, i.e. without margin shown after trimming.

BLOCKS. Engravings on wood (usually hand-work), zinc, copper or other metal, mounted type-high on a wood or metal base; illustration, photo or lettering (hand drawn) photographed on the wood or sheet metal. Wood, hand engraved or tooled. Metal, immersed in acid which leaves only the printing surface, the action of light on the emulsion on the metal at the time the photograph is taken rendering all printing parts insoluble.

Box. Term used by copy-writers and printers to signify that certain matter in an advertisement, booklet, catalogue, etc., is to be surrounded by a border rule to form a panel.

BRANDED GOODS. Merchandise sold under some definite name, trade-mark, or description connecting the goods with the source of manufacture or origin. Should be a guarantee of standard quality and result in increased sales by inducing consumer-confidence.

CAMPAIGN. The carrying out of an advertising scheme whether in the Press, by poster, showcard, circularizing, outdoor publicity (illuminated signs, sandwich boards, etc.), or any other method of "making known"—used separately or in combination.

CAPTIONS. Type or drawn headlines used at the

GLOSSARY

of Technical Terms used in connection with Advertising and Printing, arranged for easy reference

top of, or for different sections of an advertisement, booklet, circular, etc.

CONSUMER. Commonly used in reference to the ultimate purchaser of goods through retail or mail order agents. In advertising and sales literature the application is broader than is usually accepted. "Consumer-demand"—the buying public.

COPY. All matter supplied to a printer for type-setting.

CUT-OUTS. Novelties in paper or card cut to special shape. Half-tone blocks which are vignettted or have background cut away in contrast to blocks cut "square."

DISPLAY. Headlines and matter set prominently in an advertisement to attract attention.

DUMMY. The make-up of a booklet or catalogue to guide the printer, showing arrangement of matter and illustrations as well as size of the job.

EAR. Term used to indicate title corners of newspapers, sometimes let for advertising.

ELECTRO. A copper-faced duplicate of an original block.

FACSIMILE LETTERS. Circular letters in imitation of typewritten correspondence, produced in quantities. In business circles such letters are planned to appear as individual as possible in character and appearance by "matching-in" names and addresses after duplication of the body matter and printing in facsimile, from a block of the signature of the person authorized to sign such letters, the ink used for this purpose being in close resemblance to actual pen and ink writing.

FOLDER. A flat area of paper or card divided into two or more folds.

FORM LETTERS. See facsimile letters. A form letter campaign comprises one or more circular letters on "follow-up" lines, devised to induce action on the part of the recipient to purchase goods or services; all letters in the same series following the first are known as "chasers."

FORMAT. The plan, arrangement, or setting out of a booklet, book, or catalogue.

ADVERTISEMENT LAY-OUT AND COPY-WRITING

FORME. Type arranged and locked up ready for printing.

FREE LANCE. Applied in advertising and journalistic circles to artists, copy-writers and journalists working independently; not connected permanently or solely with any one publicity organization or publication.

HALF LINE. Blocks made through a fine diagonal screen from heavy lines, masses, decorative work, or other suitable sketches, producing a grey effect when printed. Not adapted for fine line drawings. Draw in solid black—the process engraver does the rest.

HALF TONE. See specimens of screens in Part II, and notes as to uses of various intensities of dotted areas.

IMITATION ART. Paper of inferior quality to "art" but rolled under great pressure to give it that appearance; the surface is not coated.

INSERT. A two- or four-page leaflet inserted bound or loose, in the pages of a periodical.

KEY. The means employed to trace the origin of inquiries or orders from advertisements. Examples: initials of publication title, e.g. D.M. for *Daily Mail*, Dept. A, B, C, and so on, allotted to the various media in a scheme, or department numbers in usual sequence, etc. These "keys" are included in the address or in corners of coupons.

LAY-OUT. The plan for construction of advertisements, folders, booklets, leaflets, etc.

LINE DRAWING. Designs and sketches depending entirely on lines, i.e. washes and colour entirely dispensed with. For a second tone portions may be indicated in blue pencil for an engraver's tint or stipple to be added (see examples in Part II). Solid black masses may be introduced.

LITERALS. Errors in proofs, of a minor character; letters wrongly placed or wrong way up, dropped letters, damaged type faces, punctuation, capitals (caps) where lower case (l.c.) letters should be set, and vice versa.

MAKE-UP. The plan or arrangement of a catalogue or booklet. See also lay-out and format.

MATRIX. A papier mâché impression produced by enormous pressure from a forme of type or/and blocks. Used in casting stereotypes or making electros for printing purposes.

MEDIA. Publications selected for a Press advertising campaign.

OFFSET. A modern method of printing from a transfer on rubber.

PADDING. Copy in advertisements and booklets purposely elaborated to occupy certain space but helpful neither in adding interest nor inducing action.

PLATES. Name blocks produced from drawn lettering are frequently termed "name plates"; sometimes used to denote illustrations.

PROOFS. Printed matter submitted for correction and "passing" before running on the machine; usually pulled on a hand press and not to be regarded as finished work. Revised proof: submitted after correction.

PROPOSITION. The business to be advertised.

PROSPECTS. Used in advertising and sales literature to denote possible inquirers or purchasers.

REGISTER. Printing in two or more colours is said to be "in register" when the printings or "workings" are exactly in relation, i.e. perfect printing without overlapping of any colour.

SALES LETTERS. See "form" and "facsimile" letters.

SCHEME. The plan of campaign in advertising and sales effort—policy, media, and estimated cost. Usually includes lay-outs, sketches, blocks and copy. Skeleton scheme; a general outline of the proposed campaign.

SCREENS. Made of glass bearing an equal number of dots or lines to the square inch, for use in process engraving. Interposed between a photograph, wash drawing or object to be reproduced, and the camera lens. Breaks up the masses of light and shade to form the necessary printing surface, after being etched in an acid bath. Screens vary from very fine—200 dots to the square inch, to very coarse—55 to the square inch (see examples in Part II), the latter being sometimes termed "poster" screen; most used for printing on newspaper stock of the roughest kind. For the national dailies 100 screen may be employed with safety. The finer screens are used for blocks for high-class weeklies and "de luxe" booklets and catalogues.

SERIFS. The small protuberances at tops and bottoms of lettering or types. Not present on block letters or sans type.

SLOGAN. A phrase, concise and easily memorized, preferably embodying some definite selling point and identity of the goods (see section on "slogans").

GLOSSARY

STEREO. White metal reproduction of a block or type obtained from a matrix; sometimes nickel-plated to stand hard wear in long printing runs.

STIFFENERS. Cards placed in cartons and packets, e.g. cigarette cards.

STOCK. Printers' technical term for printing papers; news stock.

SUPER-CALENDERED. Paper with a slight gloss; next in surface-quality to "imitation art."

TIPPING-IN. A term used when a photograph, label or inset is attached to a booklet, folder or any paper or document by gum or paste at top (or other) edge at back.

TITLE CORNERS. Small advertising spaces on either side of newspaper titles; also known as "ears."

TRICOLOUR. The three-colour half-tone reproduction process based on the photographic separation by means of colour filters, of the three primary colours—red, blue, and yellow. Any variations or combinations of these may be contained in the original drawing. The colour screens register one only of the primaries and, after etching, the three half-tone blocks are super-imposed in printing, resulting in a full colour reproduction of the original.

UNBRANDED GOODS. Applied to all merchandise which cannot be identified by the purchaser under

any specific "brand" or name. They often carry a bigger margin of profit to the retailer and factor, the former has been known to sell such in substitution for "branded" goods similar in description.

WASH DRAWING. A sketch made for half-tone reproduction, depending for effect on light and shade chiefly rather than pure line treatment; line and wash may be used in combination—if drawn separately in a *combined* sketch of wash drawing and clean line work the two kinds of process—line block and half-tone are necessary for faithful reproduction, otherwise the half-tone screen would appear as a pale tint covering the free line work.

WOODCUTS. Although many drawings for line blocks (process) are made in imitation "woodcut" style, they seldom equal in technique the genuine woodcut which owes much of its beauty to white lines on black—the reverse of pen or line brush work; the unmistakable craftsmanship—the imprint, as it were, left by the graver is naturally absent. The woodcut method of producing blocks for printing is now seldom employed for reasons of speed; nowadays chiefly restricted to catalogue work.

ZINCOS. Line and half-tone blocks etched on zinc plates. Only large-area half-tones are made in this metal on account of cost, and usually through coarse screens; for fine screen work sheet copper is employed—zinc is unsuitable.

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DEC 15 1994

NEH

Date Due

Dec 4		
BOOKS CIRCULATE FOR 2 WEEKS, ARE DUE ON DATE STAMPED BELOW. FINE \$0.25 A DAY FOR EACH DAY THERE- AFTER IF NOT RETURNED OR RENEWED.		
Feb 15		
Apr 26	AUG 12 1955	
May 11	MAR 3 1967	
Oct 11		
May 11		
May 10 1943		
Jan 11 '52		
MAY 24		
MAR 20 1947		
Jan 11 '52		

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Watkins

Advertisement
Layant

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